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LAURA ALBERTA.

THE MATINEE GIRL

When suffering from ingrowing ideas go away from home.

There is nothing like travel for an evening of the rough places in one's mental regions.

If you have ever seen a farm—and the Lord pity your stunted soul if you haven't—or, if you have only farmed in theory, by reading an agricultural paper, you know that there is a second step in the tilling of ground that follows ploughing, called harrowing. It smoothes away the rough places, amalgamates, assimilates. The harrow is a hugh horse-drawn rake, whose mission is to refine and blend. Travel is the harrow for the field of the mind.

The Matinee Girl has tired of her dear old self-satisfied, smugly provincial New York. Yearning to see a different people and dwell for a little time in another atmosphere, she journeyed to a town in the far South where everybody drinks, and nobody ever gets drunk; where it is a proverb that absinthe makes the heart grow fonder; where after round upon round of the cup that cheers nobody ever indulges in the hypocrisy of a clove; where no one entertains a suspicion of his neighbor unless the neighbor compels it; where people live partly to make money, because they must, but quite as much to enjoy themselves, because they can; a town where there are only two or three millionaires; where it doesn't matter a bit whether you are rich or not, if you are nice; a quaint corner of Europe that drifted to the United States and stayed because it liked the climate and scenery; a place that bristles with restaurants whose floors are covered with sawdust, and where there is better French cooking than in Paris, each restaurant with a special meal or dish for which it is famous; where no one was ever run over by a street car—the way men and women saunter under the very noses of these cars in full motion and the cars stop and take off their caps to them is one of the anomalies of the age we live in! and where every one is blissfully ignorant of the latest vulgarity in Broadway slang, but knows his Shakespeare and Dickens and Thackeray, Ibsen and Tolstoi by the volume.

And that brings the returned and chastened Matinee Girl to one of the chunks of wisdom she brought back with her from New Orleans.

We are so arrogant in this big seaport of ours. We scorn the play that falls here and marvel that it makes fame and money on the road. We wonder for a brief second why the reverse is often true. We think of "the road" as a dim, dusty land, vaguely peopled, perhaps, like Mars, but we are not sure. Once in a while we are forced to accept a tremendous success that comes in upon us from this no place in particular, but we don't like to, we are that haughty and self-sufficient, so supremely satisfied with our tiny island that was once swapped for a cow rated at $13.

But go out for a little excursion on the road and the gentle folk that live there tell you an unpalatable thing or two. A lovely woman in the Crescent City thus discoursed to the Matinee Girl:

"The New York women are externally the finest in the world. Internally—well, that is a little different. Their faces are impassive. Perhaps that is good form, but the effect is so glacial that until I had been acclimated to it I had to wear an extra wrap when I went out on Fifth Avenue or Broadway in June. The reason for that impassivity is not good form alone, nor is it self-preservation of the facial muscles and beauty. It is because New York women are unresponsive, and the reason they are unresponsive is that they are mentally poorly furnished."

Wasn't that a staggerer—at a tea, too?

She went further. There was no lack of elucidation!

"I speak of the women because they take the men to the plays. If it were not for the women the theatres would perish in a night, as would the churches.

"To continue," said the mean little thing, as she nibbled a wafer, "New York women are superficially but not profoundly intelligent. How can they be? They don't read. And, again, how can they? New York is the noisiest, shriekiest, most ear-splitting, nerve-rending city in the world. When I am there I feel all the time as I do when Dinah drops a tray of dishes in the kitchen, only that awful, breakable second never ends in New York. Women can't get their minds down to reading at home, so they get their mental pabulum at teas and matinees, and the opera, and from boudoir gossip. Delightful as they are, I never met a Simon pure New York woman who was original. Their brilliant remarks have always the introductory, 'he said' or 'she said.'"

Women who live otherwhere than in New York, my mentor said, being conscious of their lack of metropolitan advantages, or disadvantages, read much and belonged to clubs. Her club studied Ibsen and Browning, and when an Ibsen or Browning play came to town she went to see it, and took all her friends, and her friends' friends, and "big houses" and "big money" were the result of her thirst for knowledge. Women in "the provinces" still believe that Shakespeare is the greatest interpreter of human life. They know him as a household companion instead of a moldy name. Hence a Shakespearean production is a success "out of town," as we New York ostriches say.

The out-of-town critics, the stinging little person assured me, were learned and sincere, while they of New York were brilliant and concerned for no reputations but their own, ready to slay any one with an epigram.

The theatregoers of New York see and talk. The theatregoers "out of town" read and reflect. These are the reasons, according to the brave berater, why silly so-called musical comedies flourish in New York and languish on the road, and thoughtful plays alive with the vital drops distilled from human experience go from cold tolerance on Broadway to warm welcome everywhere else.

"New York likes its spectacles," she summed up, "but the road will have its money's worth of merit."

Wasn't she horrid?

Yet didn't she give the Matinee Girl and her New York a bitter pill of truth?

Something else the Matinee Girl learned which is of value to herself and all other women addicted to strenousness. That is the art—mastered by our soft-voiced Southern sisters for many generations—of the gentle, useful, sufficing art of doing nothing.

Don't misunderstand. Southern women have been traduced by the novels we were brought up on. They are not indolent. On the contrary, they are as energetic as we are. They achieve quite as much, if not more, in a day's or a year's work, for they have amazing, though gentle, persistence. But they don't make such a fuss about it. They talk less about it, accepting it as one of the inevitable commonplaces. They are not as wearing as we are. They are—shades of truth, that I must confess it—better bred.

At a reception at the Pickwick Club I met a brisk, keen-eyed, chatty woman, who was introduced as "one of the indolent Southerners you have heard about." I learned afterward that Kate Miner is the owner and sole manager of one of the largest sugar plantations in Louisiana. She has 1,800 negroes and four locomotives, running on her own railroad, in her employ. She is the most effective sort of a new woman, and ought to be perpetuated in a play.

The Southern feminine art of doing nothing is a potent thing. It is the ability to stand still at a crisis when everything is tumbling about you, and it isn't safe to run. It is remaining quiet and taking your chances when there is nothing else to do. At such times we chafe and fret and do useless or ruinous things. The Southern women do not, and the Southern women are the winners.

I know a mining magnate from the West, hard as his mountains and as rich. I asked him to tell me his rule of life, and he answered: "When in doubt what to do, don't do anything."

A dear little friend of mine was weeping violently in her dressing-room the other night. "What shall I do?" she wailed. "What shall I do?" with a universe of emphasis on the word "do." Meanwhile the redness of her eyes and nose deepened every minute. She is one of the women who isn't pretty when she cries, and I was in a dreadful fidget lest the man it was all about should pop his unwelcome, critical head in at any moment. Wise in my newly acquired lore, I dusted her nose with rachel powder, and said:

"Nothing, dear! Nothing!" They'll be sure to make up if she continues to look pretty and do nothing. If she gets strident and strenuous I'm afraid he will be the one who will do—nothing.

The novels on which I had been brought up misled me in another direction. They picture Southern women as beautiful sirens. That is a mistake. They are sirens, but not beautiful. Sirens don't have to be beautiful. It is enough that they are fascinating, which Ella Wheeler Wilcox, who is up on sirens, defines as interesting.

Beauty is an exceptional, not a sectional, matter. It is so rare that by and by Lombroso or somebody will say it is, like a tenor voice, a disease. It is Nature's chance vagrant smile at a birth. It is governed by no rules. Plain parents may have beautiful children, and handsome parents have ugly ones. No State or sectional lines mark its boundaries.

Southern women grow old faster than do Northern women. The Southern woman of thirty-five looks forty-five. The Northern woman of thirty-five looks twenty-five. Therefore, girls, avoid the tropics, except for brief visits!

But what if Southern women do look old while they are still young? They are all fascinating, and to the fascinating woman youth, as well as beauty, is superfluous.

But of something else the visitor is convinced. It is well to linger long enough in the South to invest a little money, if you happen to have any from last season, or, what is less probable, from this dire one. There isn't a better place to buy the little house, or the little farm, that has the subtle power to make an actor change his slouching gait for a sturdy one. The South confidently expects the Panama Canal, and the Panama Canal will make of New Orleans one of the world centres. And then, the boom!

A beautiful and imperious young actress is just now sulking over a rebuff from another, less beautiful, less imperious, less successful, but better-natured player.

It was an opening night, and the leading woman was nervous and more than usually impatient.

"I've sent my maid down stairs. The idiot went before she finished hooking my dress. Heavens! what shall I do? And that's the second call!"

"I'll hook it for you," said the good humored girl.

"Thank you!" said the trembling one, when the panting, struggling task was done. "Now go and stand in the first entrance with a glass of water!"

The good-humored one looked at her for a full moment before she left the room.

"You may go and stand in——"

What that girl said was really profane.

THE MATINEE GIRL.

NOTICE.

The Opera House at Chippewa Falls, Wis., is being remodeled and will be open to all attractions after Saturday, March 5. Companies booked here for March and April dates and thereafter please note.—George E. Dee, Manager.

WHY ACTORS' COLONIES?

At last one or two vertebræ of the backbone of this seemingly interminable Winter appears to be yielding to some slight warmth in the atmosphere. Soon the Spring will be with us, to gladden our hearts and bind up the wounds inflicted upon us by the persistent cruelty of Jack Frost. Now is near the time when "daffodils, that come before the swallow dares, and take the winds of March with beauty; violets, dim, but sweeter than the lids of Juno's eyes, or Cynthea's breath," visit us and make earth so fair that we forget all the injuries we have suffered from old, cold Winter.

And now is near the time when the great family of theatrical folk will ather, first in New York, to straighten their business matters out for the past and the coming seasons, and then again to scatter for their respective country homes. Then will ensue their going, either to some theatrical colony already formed, or their formation of a new colony, composed always of members of their own guild.

Why?

Why actors' colony?

We do not hear of lawyers' colony, or merchants' colony, or writers' colony, or dressmakers' colony, and why actors' colony? Association with all sorts and conditions of men is the best possible foundation of a liberal education. No influence is more narrowing than a close, stay-at-home existence, unrelieved by change of scene and companionship, and when actors, who by the nature of their work have been for the best half of the year—if they have been in luck!—in close and almost hourly intercourse with actors, it would seem to be injudicious, to say the least, to pass the few weeks of their vacation in precisely the same association, talking, naturally, upon the same subjects that have occupied their time, their thoughts and their waking hours during their working year just past.

And actors have, nowadays, no excuse for this exclusiveness; it is not forced upon them by the attitude toward them of society at large. There is no society, however exclusive, however high in rank, not even that of royalty itself, where the actor is not welcomed and honored—always premising that he or she are gentlefolk and have proved by their work their worth.

Times are indeed changed for actors and singers since those days when great artists like Mario and Grisi, when they were invited to entertain in drawing-rooms, were carefully divided from the nobility and gentry among the guests by a broad ribbon stretched across the room.

A striking instance of the breaking through of that

"Divinity that doth hedge a king"

was when Thomas Carlyle, calling upon Queen Victoria, at her invitation, said, "Excuse me, your Majesty, but I am but a feeble old man, and I can talk better sitting than standing"—and down he sat.

A more simple and a rather amusing incident of forgetting the dues of royalty occurred in Toronto when the Princess Louise, with her husband, the Marquis of Lorne, was ruling over that colony. My old friend Agnes Dick, one of God's chosen women, had just brought to success a project to which she had devoted her fortune and many years of toil and energy, the founding of a Home for Incurables. She invited the Princess Louise to formally open the charity. The Princess accepted.

Now a friend of Miss Dick was an English lady, conversant with the ways of courts and queens and such, and once the Princess Louise had signified her willingness to be present on the important occasion, this lady kindly but firmly took Miss Dick in hand to instruct her as to how she was to receive her Royal Highness.

To begin, when the Princess arrived she was to stand aside and have a man in livery throw open the door for her; on her entrance, Miss Dick was to drop on her knees at her feet, kiss the hand which would be offered her. She was on no account to take precedence of the Princess or to address her except in reply to the Princess. She was not to wear either gloves or veil, and she was on no account to offer the Princess any refreshment.

In brief, Miss Dick was on no account to treat this royal personage as if she was a human creature.

Well, the fateful day arrived, and at the appointed hour the Princess. The man in livery had been clean forgotten. Miss Dick, veiled and gloved, ushered in the Princess, shook her heartily by the hand, and after thanking her for her presence, proceeded to show her over the building, always preceding, and talking away, as she herself described it, "nineteen to the dozen," and—crowning horror!—at the conclusion of the ceremonies Miss Dick said: "And now, your Royal Highness, will you come and have a quiet cup of tea, for I am sure you need it."

And she went and took the tea, and seemed to greatly enjoy it, and they neither of them dropped dead.

But I was talking about actors' colonies, and here I have been "meandering" after royalty. Now let us get back to actors' colonies, and try to show why we ought not to get back to them, but, as a matter of fact, I think I have shown that very clearly.

My idea is that actors ought to be precisely like men in any other walk of life, neither more exclusive nor less, and they ought to seek their acquaintances and friends from motives that usually draw men together, as community of tastes, political affinities, etc., and actresses should meet women who have not the good fortune to be actresses on precisely the same grounds, with the additional motive that by this intimate attrition with actresses the lay women will discover how many domestic qualities and virtues the actress possesses.

ROSE EYTINGE.

LAURA ALBERTA.

On the first page of THE MIRROR appears a recent portrait of Laura Alberta, the well-known actress, who for the past three seasons has been the leading woman of the stock company at the New American Theatre, Chicago. With that organization she played more than one hundred roles and in all of them she was accounted very successful by the reviewers. Her popularity with the patrons of the playhouse was evidenced when upon the occasion of a benefit performance she was the recipient of $400 worth of flowers.

Miss Alberta was born in Toronto and made her first appearance on the stage at the age of three with her mother, Mrs. G. W. Harrison, playing the role of little Leah in the drama of Leah. At the age of seven she was a child star, playing in pieces written especially for her. Then for a few years she played soubrette roles, but her emotional qualities soon took precedence over her comedy talents, and at fourteen she began to play serious roles. With Creston Clarke she had her first legitimate experience, playing Ophelia, Juliet, Portia, and the leading female roles in The Lady of Lyons and The Fool's Revenge. Later she originated the role of Hortense in Howard Hall's A Soldier of the Empire, and she was in the New York production of The Dawn of Freedom.

For several seasons past Miss Alberta has devoted herself to stock work. She was successively the leading lady of the stock companies at Elitch's Garden, Denver; the Grand Opera House, New Orleans; the Grand Opera House, St. Louis, and the New American, Chicago. Her position at the last named theatre was practically that of stock star, and her greatest successes there were achieved in Leah, The New Magdalen, Camille, The Iron Master, Galatea, and Woman Against Woman. Besides winning high praise for her acting she became known as one of the best-gowned women on the stage. She has one of the finest stage wardrobes of any leading woman in the country.

ACTORS' FUND HOME BENEFIT.

The annual benefit performance in aid of the Actors' Fund Home on Staten Island was given last Tuesday afternoon, under the management of Daniel Frohman, at the New York Theatre, and was a complete success. Every one of the promised acts was given, the auditorium was packed to the doors, and the receipts amounted to $5,200.

REFLECTIONS

Frederick Montague has been engaged to play Macduff with John Griffith's Macbeth company during the three weeks in Chicago, Pittsburgh, and St. Louis.

Mrs. Edmund Nash Morgan writes to THE MIRROR to say that the play, Social Brigands, was copyrighted by her and not by Mrs. Schuyler Crowninshield, who was credited with it in the "Plays Copyrighted" of THE MIRROR, Feb. 27. Mrs. Crowninshield wrote the book, but Mrs. Morgan and Frank Chaffee, with the authority of Mrs. Crowninshield, dramatised it. THE MIRROR prints Plays Copyrighted as it receives them from Washington, weekly. Mrs. Morgan is also the dramatiser of Terance, in which Chauncey Olcott is playing.

In THE MIRROR'S review of the Third Avenue Theatre's production of The Heiress to Millions, last week, Mrs. Joyce was noted as the "beautiful Grace Raymond," when it should have been Fannie Wood, who is the leading woman in that play. The fault was in the cast on the programme, not in THE MIRROR'S reviewer. Miss Wood deserved all the credit.

Henry W. Savage denies the canard that he is the partner of Klaw and Erlanger in his coming production of Parsifal in English.

A new club house is to be erected at 128 and 130 West Forty-fourth Street for the well-known theatrical club, The Lambs, at a cost of $100,000. McKim, Mead and White are the architects.

David Belasco is putting the finishing touches to a new play for David Warfield, to be produced next season.

James W. Morrisey says that according to his contract he is business-manager of the Adelina Patti company. He has brought suit against the Robert Grau (Incorporated) Adelina Patti Company for $1,700 for breach of contract. He is also suing Robert Grau for $25,000 for defamation.

A stairway behind the boxes leading to an iron inclosed tunnel running under the stage to Sixth Avenue is to be built in the Bijou Theatre, by order of the Building Bureau. It is said that a similar alteration is to be made at the Savoy in West Thirty-fourth Street, the tunnel to lead to Thirty-fourth Street.

Walter Perkins is to appear in the leading role of The Superstition of Sue, by Paul Armstrong, to be produced for the first time at the Savoy Theatre following the run of Raffles.

Ellis Jeffreys, a noted actress of the London Haymarket, and Hubert Sleath, an English actor, were recently married in London.

Felix Isman said last week that work on his new theatre on Broadway, near Thirty-ninth Street, will shortly begin.

Wang, with De Wolf Hopper, will follow The Pit at the Lyric.

Adelaide Matthews played Miss Canby in Arizona at a few hours' notice when Hattie Foley became ill with pneumonia last week in Louisville, and gave a satisfactory performance.

It should be Howard Wall, not Hall, as THE MIRROR unfortunately said last week in its review of An Heiress to Millions. Mr. Wall and John T. McIntyre are the authors of the play.

Sandol Milliken and Carlos French Stoddard were married in the Church of the Ascension, at Fifth Avenue and Tenth Street, New York, by the Rev. Percy S. Grant, last Thursday afternoon. Miss Milliken was attended by her sister Lucy, and Mr. Stoddard by his brother Louis. The church was decorated and filled with guests of the bride and groom from Washington, New York, New Haven, and Boston, besides well-known members of the profession. This means the retirement from the stage of a very sweet personality and clever actress. Mr. Stoddard is a wealthy resident of New Haven. After the wedding a reception was held at the home of the bride, 120 Madison Avenue.

This (Tuesday) night will be Old Guard night at the Casino. Major Briggs, twenty officers and two hundred of the rank and file will watch Sergeant Kitty.

Samuel Blair has signed a five years' contract with the Russell Brothers, whom he will star in a comedy-drama by Charles A. Taylor. The tour will open early in September in New York City.

Billie S. Clifford, after doing specialties at an amateur minstrel entertainment in his home town, Urbana, Ohio, told his audience that he intended building a theatre there as a monument to himself. Next day he purchased a piece of property, presumably for the theatre. Mr. Clifford has signed a contract with Whittaker and Lawrence of Detroit for three years to star in a new play on the order of the Henrietta.

Lora Rogers has been re-engaged by Harry Doel Parker for next season. Miss Rogers is playing the part of Dora Burleigh with the Under Southern Skies company at the Majestic, in Boston, this week.

Andrew St. Clair recently became a member of the Seward company, Arthur Chisam, manager.

Geoffrey Stein has succeeded Augustus Cook with Chauncey Olcott.

J. C. Welsh, manager Dot Karroll company, has purchased from Howard Wall and John T. McIntyre their comedy drama, The Real Lord Lenox.

The Topical Times of London, Feb. 20, celebrated its twenty-first birthday. It is as clean and good-natured as it was a score of years ago.

Maud Hoffman, an American actress, who has appeared in New York a number of times, and was seen here last as Calphurnia in Richard Mansfield's production of Julius Cæsar, has scored a success in England, where she recently appeared as Rosalind in the Oxford University Dramatic Society's performance of As You Like It.

The Theatre Magazine for March has a symposium in relation to the New York performances of Parsifal in opposition to the wishes of Wagner's family; a character sketch of Richard Mansfield; an article entitled "Race Suicide on the American Stage," giving portraits of the few actresses who are also mothers; Edward Fales Coward contributes a clever bit of verse, and Millicent Moone writes the second of her satirical letters to "Actors I Have Never Seen;" the theatres of Philadelphia are described, and there is an account of the new drama, The Sorceress, which Sardou has written for Sarah Bernhardt; Aubrey Lanston writes of Anne Bellamy, the famous rival of Peg Woffington, and there is an account of the historic Ford's Theatre, where Lincoln was slain and which is still standing to-day; the pictures include a full-page plate of Forbes Robertson as Hamlet, a full-page plate of John Drew and his daughter, a large plate of Florence Roberts, scenes from The Triumph of Love, Ranson's Folly, The Secret of Polichinelle, Glittering Gloria, Checkers, The Younger Mrs. Parling, Olympe, Medal and the Maid, etc.

Alice Braham, daughter of Dave Braham, the composer of the Harrigan music, is attracting attention this season for her work as Laura Cogswell in Old Lavender. Miss Braham is pretty, and bids fair to be a talented leading woman. She is a sister of Mrs. Edward Harrigan and niece of Mart Hanley, the manager of the company.

Frank Bacon will resume his tour in The Hills of California on March 13, at the Grand Opera House, San Francisco.

Butte *Inter-Mountain*, Feb. 19.—"Daniel Sully appeared last night in one of the strongest plays he has brought to Butte in many years. As the play unfolded itself and Sully added each little touch to the magnificent character of the Chief Justice the players were greeted with long and earnest applause."

Mey Pretonne, 2d season, A Texas Steer co.

IN OTHER CITIES.

MILWAUKEE.

The Rich and the Poor, a melodrama in five acts, by George Foster Platt, was produced for the first time on any stage by the Thanhouser co. at the Academy Feb. 29 before one of the largest and most select audiences of the season. The success that has attended the author's former efforts as a writer of plays inspired his many admirers and friends with a large degree of confidence in this, his latest work, and it is safe to say their pleasant anticipations were far from being disappointed. Mr. Platt set out to write a melodrama, and has, in short, succeeded in turning out one that is infinitely superior to the majority of plays of this sort. The plot unfolded chiefly concerns Val Penny, an enterprising young American, who has, on the death of his father, taken over the latter's drug business, and begun a vigorous promotion of a certain patent medicine known as Sour Wine Bitters. The advertising of the drug entails a considerable expense, which eats up most of his profits, and the family in consequence enjoy but few luxuries. Val's mother, who has previously incurred the displeasure of her wealthy brother, Harmon Raynor, has been for years estranged from him, and when the latter, as the head of an advertising business, comes to town to make arrangements to boom the bitters (believing them to be manufactured by others), Val conceals his identity until he has exposed his uncle's duplicity and administered a just rebuke to his mother's persecutor. Raynor and the young man at once become enemies, and with the connivance of Randolph Merrick, the former's lawyer, a plot is hatched to ruin the prospects of Penny. Raynor, by various questionable methods, at first succeeds, though the tide is turned in favor of the nephew by the timely assistance of Ruth Bishop, Raynor's ward, who, loving Val, uses her personal fortune secretly to assist him, and finally wins the old uncle's promise that he will recede from his equivocal position and invite his relatives to accept his offers of reconciliation. Merrick and a confidential valet, seeing their hopes of inheriting the old man's fortune waning, join forces to defeat this worthy object, and succeed in poisoning their benefactor by putting sulphate of strychnia in a bottle of the bitters sent from Val's office. The bottle was sent by Cassius Blake, unknown to Val, and Blake, at the moment of Penny's arrest for murder, assumes the guilt to save his employer. A year passes, during which fruitless efforts are made to save the simple hearted Cassius, and Val declines to share his life and fortunes with Ruth while a shadow rests upon his name, the villains meanwhile enjoying the fruits of their crime, secured by a previous will in their favor. The murder is finally fastened upon them, however, through the thoughtlessness of the valet in keeping the bottle that contained the poison, and the same being accidently found, the guilty pair are accused by Val, who recognizes the label and traces it back to the day it was acquired by them, and by a bold stroke secures a confession from Merrick. In fear for their safety the villains overcome Penny, but in their attempt to escape the lawyer is killed and his accomplice captured, and the mystery is finally cleared up. The scenic effects of the play are very striking and form a vivid picture of themselves. Several startling climaxes are intensified by clever mechanical effects, and the interest is sustained throughout. The characters are faithfully drawn, and the events of the drama, though startling, are logical. The Thanhouser co. did justice to Mr. Platt's production, and seldom have these conscientious players appeared to better advantage. Edgar Baume adapted himself to the role of Val Penny most admirably. Grace May Lamkin indicated the motherly Mrs. Penny with artistic fidelity. Lulu Hastings was good as Myra Penny. Albert Brown contributed a splendid character portrayal of Cassius Blake. Adeline Roth was acceptable in a boy's part. Kate Woods Fiske made much out of the slim role of Mrs. Buell. Angela McCaull scored a big hit as Johanna, a country gawk. Lee Baker could not be too highly praised for his excellent interpretation of old Harmon Raynor. Edith Evelyn was a sweet and natural Ruth. J. Francis Kirke gave one of the best portrayals in the cast as Randolph Merrick. James Kyrle MacCurdy offered an artistic study as Antoine, the French valet. Gilbert Faust furnished a large share of the comedy as a country bumpkin. James A. Bosbell as an Irish policeman was very amusing in a legitimate way, and good bits were contributed by Reginald Parry, Ray Baker, A. A. Butter, Clarence Holt, and W. Machacek. The seven scenes were fine examples of Charles Squires' skillful and artistic work. Mr. Platt was called upon for a speech, and responded with some graceful and feeling remarks. Pudd'nhead Wilson 7-13.

Maxine Elliott appeared at the Davidson 29 in Her Own Way before a good audience and received a most hearty welcome, which was extended to the play and her excellent support. The accomplished and beautiful star treats her emotional role with skill and tact, and in the lighter scenes was thoroughly delightful. Exceptionally fine performances were given by Charles Cherry and William Courtleigh, and due praise should be accorded the clever work of R. C. Herz, Eva Vincent, Georgie Lawrence, Nellie Thorne, and the child players. The Orpheum Show 6-12.

Rachel Goldstein is the title of a play in which Louise Beaton appeared at the Alhambra 28 before a large audience, and the production from every point of view is one of the best ever seen at this popular house. The piece is supplied with a sumptuous scenic equipment and is full of interest from start to finish. Miss Beaton displayed talent of a high order. The Great White Diamond 6-12.

From Rags to Riches, with Joseph Santley featured, was the attraction at the Bijou 28, and Treasure Casper was kept busy supplying the big demand for seats at the opening performances. The play is a delight to lovers of the ultra-sensational melodrama, and rounds of enthusiastic applause testified to the pleasure the performance gave to those present. Master Santley scored a big hit. The Sign of the Four 6-12.

Er Und Seine Schwester was given at the Pabst by the German co. 28 before a crowded house, and the comedy secured an immense success. The presentation was also a benefit to Adolf Schumacher, a popular member of the co. The first American production of Lauf's comedy, Der Schoene Arno, will be given 2, and Clavigo-Die Geschwister 4. The Thomas Orchestra gave one concert at the Pabst 29 before a large and most appreciative audience.

CLAUDE L. N. NORRIE.

KANSAS CITY.

I reviewed Mrs. Fiske's performance of Mary of Magdala, given at the Grand Feb. 22-27, in my last week's letter, but perhaps it would not be amiss to say a few words in regard to her fine performance of Hedda Gabler, which was given twice during the latter part of the engagement. Kansas City theatregoers are but slightly acquainted with the Ibsen plays, but if they could be given as Mrs. Fiske gives Hedda Gabler we would doubtless become more than interested in them. It was, indeed, a fine performance from every point of view, and the star displayed her versatility by portraying two such widely different characters. Hedda Gabler, too, gives so much more real opportunity to Mrs. Fiske than does Mary of Magdala, that from a purely dramatic standpoint it far outshines its more pretentious rival. Her portrayal throughout was all that could be desired, and the audiences, which were very large, were most enthusiastic in their applause, calling her before the curtain several times after each act. Vaughan Glaser easily won the honors among the men, his portrayal of Eilert Loveberg being a particularly strong characterization. William B. Mack made much of the role of Tesman, while Henry J. Carvill was most interesting as Assessor Brack. Others in the cast were Mary Maddern, Belle Bohn, and Helen Ormsbee, all of whom deserve praise.

Isabel Irving in The Crisis was the attraction at the Grand 28-5, playing to very satisfactory business. James K. Hackett was seen here in the same play last season, and made a very pleasing impression, so its return with Miss Irving as the star was a welcome one. The play is more essentially adapted to a woman star and withal seemed more consistent than on its former presentation. Miss Irving portrayed Virginia Carvel in a most winning manner and gained much applause for her spirited work. Wilfrid North did well as Stephen Brice, comparing very favorably with his well known predecessor. Elipnalet Hopper was excellently played by Jacques Martin, and Seymour A. Rose was an acceptable Colfax. Charles Lamb as Judge Whipple, and Thomas A. Hall as Colonel Carvel carried these two most interesting characters to the satisfaction of all. The production was staged and costumed with much care. Weber and Fields 6-8. Clay Clement in The New Dominion 9-12. Hoity Toity 13-19.

Mary Mannering appeared at the Willis Wood 25-27, presenting her new comedy, Harriett's Honeymoon. Miss Mannering is quite a favorite here, and, as usual, drew good sized audiences at each performance. The play was a bright, snappy affair, and was admirably presented. The role of Harriett Baird allows the star to look her prettiest, while its dramatic possibilities are not lacking, and, needless to say, both of these requisites were amply fulfilled. The audience testified their appreciation by enthusiastic applause, and required her appearance before the curtain several times. The production was prettily staged.

It took a long time for A Chinese Honeymoon to get to our city, but they finally landed at the Willis Wood 28, and played the week to big business. It proved a most pleasing attraction in many ways, for they were a co. of clever principals, with voices above the average, backed by a good looking chorus, who also sang well, and the whole set off by a wealth of scenery and costumes. The music, too, was much of it bright and catchy, although nearly all the principal numbers had preceded it and were already familiar. First honors undoubtedly belong to Toby Claude, whose ridiculous make-up and delicious cockney accent formed a most amusing combination. Her song, "I Want To Be a Lady," was one of the big hits of the evening, and won encore after encore. Nat C. Goodwin in A Gilded Fool 10-12.

"Way Down East paid its annual visit to Kansas City week of 28, playing at the Auditorium this time, and doing a good week's business. This is the play's fourth appearance here in as many years, but it still retains its interesting qualities and is kept up to its original high standard. Alphonse and Gaston 6-12. When Knighthood Was in Flower 13-19.

For Her Children's Sake, one of Theodore Kremer's latest melodramas, held the boards at the Gillis 28-5, and pleased large audiences nightly. The production was well staged. Happy Hooligan 6-12.

The announcement of the death of Wilson Enos, which occurred in Gravenhurst, Canada, last week, came as a great shock to many thousand admirers of this admirable actor here, who well remember him as a member of the Woodward Stock co. Mr. Enos was one of its original members, and was also stage director for a number of years, and his ability in character roles was well recognized. He, with his wife, Gertrude Berkeley, were also the organizers of a stock co. here known as Gertrude Berkeley's Players, which held forth at the Century Theatre the early part of the season of 1902-1903.

Work will shortly be commenced on the remodeling of the Academy of Music, which, when completed, will be known as the New Star Theatre. E. S. Brigham, manager of the Gillias Theatre here, will also have charge of the New Star. He announces that the theatre will be open some time in the latter part of August, playing comedies, musical pieces and the higher class melodramas.

D. KEEDY CAMPBELL.

INDIANAPOLIS.

A good sized audience of representative Indianapolis Germans witnessed the presentation at English's Feb. 25 of Fedora by the stock co. of German players from Cincinnati. The leading part, that of the Countess Fedora, was in the hands of Fraulein Clairette Clair, an emotional actress of ability. Boris Spanoff was acted in excellent fashion by Herr F. Schmidt, and other principal characters were well played by Adolph Heine, Alfred Korowitz, Fritz Hambocet, Elsa Corty, Marie Swirschina, Bertha Lucto, Heinrich Reeb, and Clemens Bauer. The last of the series of plays, given under the auspices of the German Theatre Society, will be put on next month.

The most noteworthy engagement of the season from an artistic standpoint was that of Forbes Robertson and Gertrude Elliott in The Light that Failed and Hamlet, at English's 26, 27. The power of Forbes Robertson's personation of Dick Heldar in the stage version of Kipling's story will linger long in the memory of the audience that saw the play. He possesses in high degree that best of gifts for an actor, personality, magnetism, or whatever one chooses to term it, as well as an eloquent voice. Gertrude Elliott, who is Mrs. Robertson in private life, has not been seen here since she appeared with Nat Goodwin and her sister Maxine (Mrs. Goodwin), in Nathan Hale, in the schoolroom scene of which she was so charming as to be well remembered by those who saw the production. As Maisie, she realises Kipling's idea of this unyielding young woman, and is quite beautiful enough to have inspired the love of an artist. A capital actor is C. Aubrey Smith, whose portrayal of good old Torpenhow is splendidly effective. Auriol Lee is very successful in the role of Bessie Broke. Minnie Griffen, who appears for only three minutes, is excellent as old Mrs. Hayne. All of the minor roles are in the hands of thoroughly capable players, and it is seldom that a drama is so well acted in every detail. The local critics speak in highest praise of Mr. Robertson's Hamlet, which is truly great in every sense of the word. If a finer artist than he graces the stage at the present day, that artist has not been seen in this city. It is to be regretted that the audiences did not fill the theatre at every performance.

The Volunteer Organist was again presented at the Park 25-27 to big crowds. The Park patrons like to have their emotions stirred up, and in this production they had many opportunities to cry quietly during the four acts. The play is well staged, the church scene in the third act being especially effective.

The Smart Set, which opened at the Park 29-2, is a most attractive colored show and was greeted with packed houses. It is well staged and there is plenty of good singing and dancing, and the entertainment is full of dash and ginger. Among the funmakers doing the best work are Tom McIntosh and John Bailey, who keep the spectators in screams of laughter whenever they exert themselves. McIntosh is a natural comedian, who is funny at all times. A better contingent of feminine singers and dancers has, perhaps, never been seen with a colored show.

For the first time this season English's will be dark 29-5. Theatregoers will be obliged to look to vaudeville, musical farce, melodrama and burlesque for their entertainment during the next six nights. Then comes Sir Henry Irving 7, 8, presenting Louis XI and The Merchant of Venice. Isle of Spice follows 10-12, and Maxine Elliott in Her Own Way 14.

The Heart of Maryland comes to the Park 3-5, then follows Wedded and Parted 7-9, Weber and Fields 10, Why Girls Leave Home 11, 12, Through the Centre of the Earth 14-16, The Fatal Wedding 17-19, and Happy Hooligan 21-23.

Weber and Fields are to be at the Park 10 for one performance, and although they play to advanced prices, $2.50 the entire lower floor, a capacity house is expected.

Madame Patti has been at the Claypool in this city for five days, her Chicago engagement having been canceled on account of a cold and a severe sore throat. "I had completed arrangements," said Mr. McKeige last evening, "for the madame's private car to go to Chicago Sunday noon. But we found on Sunday morning that Mme. Patti was confined to her bed with a severe cold and sore throat, and the Chicago date was hastily canceled." Madame Patti fills her only Indiana engagement at Tomlinson Hall to-night, 3, and a large audience is expected.

A recital by the pianist, Busoni, at the Propylaeum on 10 has been arranged by Mrs. Ona B. Talbot, who has been in New York preparing for the Parsifal concert to be given by the New York Symphony Orchestra, eight soloists, and the Musikverein male chorus, under the direction of Walter Damrosch, at Tomlinson Hall on April 28.

Henry Talbot and Fred Dickson, with their wives, left last week for a month's trip to Mexico.

PEARL KIRKWOOD.

NEW ORLEANS.

Ethel Barrymore, presenting Cousin Kate, appeared at the Tulane Theatre Feb. 29-5. A capable co. supports Miss Barrymore in this bright comedy, and the result of the co.'s efforts is most satisfactory. The love scene in the second act between Miss Barrymore, as Kate Curtis, and Bruce MacRae, as Heath Desmond, was delightfully and affectionately enacted, much to the credit of the two exponents. The attendance was excellent, notwithstanding the Lenten season. The Red Feather 6-12.

The Baldwin-Melville Stock co. put on Thelma at the Grand Opera House 28-5. The principal people in the cast were given good opportunities and made the most of them. Lester Lonergan, as Sir Philip, and Mabel Montgomery, as Thelma, were at their best, and Suzanne Santje, Flo Parker, Giunio Socola, and F. B. Findlay were clever in their respective roles. The same record breaking business that has prevailed continues. Knobs o' Tennessee 6-12.

The stock co. at the Elysium, now under the management of Alice Treat Hunt, presented The French Spy 28-5 to large attendance during the week. Lawrence Grattan, the new leading man of the co., appeared as Colonel Bernelle, and, together with Alice Treat Hunt as Matilde de Meric, scored successfully. The staging was fresh and up to date in its effect, and some of the military scenes were most realistic. Ranch Lo 6-12.

A numerous co. presenting The Chaperons was the attraction at the Crescent Theatre 28-5. Mabel Hite, a clever comedienne, is the very life of the show and made the best of impressions. May Boley, Genevieve Day, John G. Sparks, Thomas Whiffen, Harry Ladell, and W. V. Struns were all entertaining in their way. Eight Bells 6-12.

News comes that the French Opera co. is meeting with success en route to New York. Nashville and Louisville were visited, and the co. was enthusiastically received.

The French Opera House Association received and opened bids for the lease of the French Opera House for the season of 1905-06. There were several bidders, including Francois Caselles, M. D'Hervil, M. Layolle, and M. Durieu. Mr. Caselles' bid seems to have been the most acceptable to the Board of Directors of the association, and the lease was awarded to him for three years. Mr. Caselles is a Frenchman of means who has resided here a number of years, and is thoroughly acquainted with things operatic and dramatic, having in his younger days been a successful comedian and stage-manager. The new manager will forego opera for the first year of his lease, for the reason that there is not time sufficient within which to select a competent troupe by November and because desirable singers have all made their contracts for the ensuing year. Nevertheless, French drama, comedy and vaudeville will hold the boards for the season of 1905-06, and an operatic troupe surpassing anything this city has seen in years is promised for the two subsequent years. As to the conditions and terms of the lease nothing beyond the fact of its duration and award would be given out.

Walter McCullough, the valuable leading man of the Elysium Theatre Stock co., has resigned for the purpose of a starring tour under F. S. Robinson and Co. Davy Crockett will be featured first, and his tour will cover the greater part of Texas and Louisiana.

Owing to the serious illness of her father, Judge C. S. Keyser, of Philadelphia, it is to be regretted that Suzanne Santje, the ingenue of the Baldwin-Melville Stock co., has temporarily severed her connection with that co. Miss Santje will remain at her father's bedside until his recovery.

Elizabeth Morgan, who played character parts with considerable success at the Elysium Theatre, has severed her connection with that stock co. and returned to New York.

J. MARSHALL QUINTERO.

SPRINGFIELD, MASS.

Magician Herrmann, the indefatigable annual tourist of every State in the Union, and harvester of American dollars, made his yearly visit to the Court Square Feb. 26, and showed still greater adeptness and several fascinating new tricks. Brandon Tynan's strong play, Robert Emmet, vibrating with Irish patriotism and instinct with Irish humor, came again without the author, but with Robert Conness in the title-role and pleased again. Mr. Conness makes a handsome and convincing hero. The support throughout was good.

The Irish hero did a better business than the American, Paul Revere, who appeared 29, and he deserved to. Revere's ride is hardly adapted to string out into a four-act play. Longfellow wrote:

"Listen, my children, and
You shall hear
Of the midnight ride of
Paul Revere."

But he went on to tell only of the ride; he didn't ring in a couple of foolish old lovers and a couple of more foolish young ones, and other incidents of a Colonial melodrama. If he had his listeners would have gone to sleep. Frederick Gibbe has hardly made an enduring play, though in more competent hands it would show up better. As it is, the star, Richard Buhler, is far from star magnitude, and the rest of the co. are subordinate.

Maude Adams, a stranger here for two years, came 2 in The Pretty Sister of Jose and had a rousing house at advanced prices. Her managers have allotted to her a play in which she tears herself to pieces and it seems pitiful that this frail spirit, so fitted for delicate comedy, should be so miscast in a play that would tax a Bernhardt. No wonder she breaks down and is ill from time to time. She does her part quite well, of course, barring that tendency to hysterical utterance on slight occasion, which is the heritage of that other misfit, L'Aiglon, and is well supported by Henry Ainley and others. She also sings a Spanish song remarkably well. The Village Postmaster 4. Julia Marlowe in When Knighthood Was in Flower 5. Girls Will Be Girls 8. The Ninety and Nine 9. Dockstader's Minstrels 11. Charles Grapewin in The Awakening of Mr. Pipp 12. Marie Tempest in The Marriage of Kitty 16. Nat M. Wills in A Son of Rest 17.

The New Gilmore had a play 29-2 with the winsome title in the Shadow of the Gallows, and it was written by a woman, Lillian Mortimer, and, moreover, written for herself to star in, and, furthermore, she cast herself for the bad woman. In addition to these remarkable facts, she laid out for herself plenty of "rough house" scenes, and gives us still another new twist on the locomotive, without which few healthy melodramas would dare to appear nowadays. This engine is first visible as a speck in the distance, gradually growing full size, and stops right in front of the audience, puffing smoke and sparks like an agitated cigarette fiend. It also brings a reprieve for the gallows beneficiary. Scenically and supportically Miss Mortimer seems to have all that a woman who is in the shadow of the gallows could wish. The Village Parson 3-5. Man to Man 7-9. M'liss 10-12.

The engagement is announced of Jennie Smith, treasurer of the Nelson Theatre, to Burton B. Sperry, of Providence.

Margaret M. Donovan, who was mentioned in THE MIRROR personals last week as having been appointed manager of the Empire Theatre of Cleveland, is a Springfield young woman. She was formerly in the box-office of P. F. Shea and Co.'s theatres here and in Paterson, and since they acquired the Cleveland house has been there. Her sister, Katharyn, is treasurer of the New Gilmore.

Julia Sanderson (Sackett), who is with A Chinese Honeymoon, visited her home here during her Hartford engagement. She plays here 21.

John L. Sullivan, ex-champion, is ex-monologist for a week (or more), and is celebrating his successful week previous at the Nelson by seeing the sights of Springfield and Holyoke. John L. outlasted McGovern in the bout for the gate money at two of the local theatres last week, doing twelve rounds, while Terry was only down for six, but the "Terrible" is still working steadily elsewhere, while John L. had to rest.

EDWIN DWIGHT.

DENVER.

As the small boy puts it, Alphonse and Gaston in Convict Stripes for stealing The Silver Slipper take in all the road cos. that played in Denver during the past week.

The Silver Slipper at the Broadway, Peter McCourt, manager: Feb. 22-29 was a glittering, vivifying, scintillating success. True, it bore many of the ear-marks of Florodora. It seems hard to lose the type of an attraction that makes a hit, but, nevertheless, it carried several features that scored a bull's-eye, while the whole show was heavily encored.

And the champagne dance. Phew! Never was its equal seen in Denver. It was the very spirit of champagne. Bright, sparkling, full of thin lines of bubbling life! The swish and whirl of draperies! Swirling rainbow sections caught in the skirts of the dancers! The blonde that spent the most of her time on the right, did you ever see a girl kick as she did? The audience split its gloves in a frantic attempt to vent its enthusiasm. It is no wonder that the same people were seen headed for the Broadway three and four nights in succession. The wooden shoe dance by the same girls came like a dash of cold water in the face on a sweltering Summer day. Refreshing, full of ginger, it braced us into a pleasant frame of mind for all that was to follow. Then, again, some one knew his business when he put those two men in a box by themselves and had Donald Brine, with his fetching chorus girls, sing directly at them. "There's a Girl Wanted There." Of course there was, and any member of that chorus could have well supplied the want. Louise Moore as Stella from Venus reminds one instantly of Poe's "Rare and radiant maiden," who lived by the sea. As she sings "The Dawn of a Love That Lives," under that pink shell of a hat, she is a most chic and attractive little woman. Then the brunette beauty. A perfect complement to the other. When he saw the waving plumes of the six black hats in the "Come, Little Girl," sextette, my friend exclaimed: "Wouldn't that make you pay the milliner's bill?" and I hung fantastic price tags all over the plumes during the rest of the song. No mention of The Silver Slipper would be complete were Mr. Collins neglected. He is half the show by himself. He asks "What time is lunch?" and everybody laughs. His most simple movements are ludicrous and he supplies enough humor for every one. An extra performance was given after the week's engagement was filled. Blanche Walsh plays 29-5, with Mary Mannering, Florence Roberts, The Bostonians, and Denman Thompson succeeding in order.

Alphonse and Gaston at the Tabor Grand, Peter McCourt, manager, 21-27. The chorus and the Boston City Quartette helped matters a great deal. Fair houses. Lost River 29.

The Curtis, A. R. Pelton, manager, 21-27 held a play, In Convict Stripes, that was made by one actor, Vivian Prescott as Mag, a Bowery waif, was the whole show. The plot, which represents a monster of murderous hypocrisy, also depicts for its hero an equally impossible character, as canting in his bravado of goodness as Matt Davis, the A No. 1 villain, in his hatful of deceit. But Mag saves the day. She is natural. She hands out a surprising lot of slang and swears most artistically, but she is most lovable, just the same—an impossible parlor companion, but a chum to be sought after for the streets and the fields; a creature all impulses, many of them bad, but all of them frank, disarming every impulse to condemn. You have studied your character, Miss Vivian, to good purpose. May we wish you good luck? The house was very well filled. The Pride of Jennico 29. Weber and Fields 1, 2. The Pride of Jennico for the rest of the week. Minnie Maddern Fiske 7-12.

WILLARD PACKARD HATCH.

LOUISVILLE.

Nat C. Goodwin and excellent co. were seen to advantage in a revival of his former comedy success, A Gilded Fool, Feb. 26, 27 at Macauley's. Crystal Hearne, the leading woman of the co., made a distinct hit. Business has been good. The English Grand Opera co. opened for a week's engagement 29, the repertoire embracing Othello, Carmen, Tannhauser, and Faust. The engagement was most enjoyable and pecuniarily a successful one, the principals sustaining the reputation already established and the general excellence of the whole being noticeable. The Isle of Spice will be heard at Macauley's for the first time 7, and will be followed by Ethel Barrymore in Cousin Kate.

The notable amusement event of the season was the French Opera co. engagement at the Auditorium 25-27. The co., embracing 150 members, created a most favorable impression in the operas rendered, which were La Juive, Carmen, Cavalleria Rusticana, I Pagliacci, and Rigoletto. The most notable feature of the engagement was the remarkably artistic rendering, both vocally and from an acting standpoint, of the role of Eleazer in La Juive by M. Gauthier. The ballet was especially pleasing, and the orchestra, a large, adequate and well conducted one by Mon. A. Lagye. The attendance was excellent and the expressions of approval most pronounced. Underlined at the Auditorium are Madame Patti, 4; Maud McCarthy, the Irish violin virtuoso, April 4; the New York Philharmonic Orchestra, giving selections from Parsifal, 27, and Sousa, 28.

At the New Masonic 28-5 Mason and Mason scored a laughing, monetary success with their musical farce, Rudolph and Adolph. The comedy work is good, takes new music bright, and the chorus large in numbers, comely and attractively costumed. Under Two Flags will open 7.

At the Old Cross Roads, with James M. Brophy, a former member of the Meffert Stock co. in the leading role, drew excellent business at the Avenue week 28. Retha Williams in the leading female role created a most favorable impression. The Royal Lilliputians open 6.

Gustave Frese, the Louisville organist, was honored with the distinction of engagement for two recitals at the great World's Fair organ at St. Louis in May.

John A. Merritt was one of the visitors of the week. He is a brother of Alice Oates and a member of her co. Louisville is his home, but he has not visited here for years, spending his time principally on the Pacific Coast.

Colonel John D. Hopkins and William Reichman are in the city to complete details for transforming of what was formerly Music Hall into a theatre that will form part of the chain of Hopkins vaudeville houses. Mr. Reichman, who made many friends in Louisville during his stay prior to the burning of the old Masonic, will again have charge of the Hopkins interests here.

Elmore Miles, the popular treasurer of Macauley's Theatre, is the proud possessor of a very fine dog, presented to him by his companions. He has dubbed the youngster "Dennis," and it is rapidly supplanting "Peggy from Paris," now deceased, in the affections of its master.

A recent edition of the Louisville "Times" had an interesting article on the history of the local lodge of Elks, which as No. 8 is one of the pioneer lodges of the order. From a very small beginning it now numbers nearly a thousand members, and its history is varied, interesting and one to be proud of through much good accomplished in a systematic way.

CHARLES D. CLARKE.

PROVIDENCE.

A Chinese Honeymoon drew good houses at the Providence Opera House Feb. 29-2 and duplicated its success of a year ago. Katie Barry, as Fi Fi, scored the great big hit she deserved. George Broderick, May De Sousa, Julia Sanderson, and William Pruette were excellent.

Maude Adams appeared in The Pretty Sister of Jose evenings 3 and 4 and afternoon 5. A large business was drawn, with prices advanced to $2. On evening 5 Nance O'Neil visited Providence for the first time and gave a performance of Magda. Mrs. Leslie Carter in Du Barry 7-12.

One of the largest opening night audiences of the season greeted Charles Grapewin and his co. in The Awakening of Mr. Pipp at the Imperial 29. The play is an elaboration of the sketch Mr. Grapewin did in vaudeville, and there is something doing every minute. He makes the best of every opportunity, and keeps his audiences in a continuous state of laughter. Anna Chance, Nellie Beaumont, A. W. Maddox, and a large co. gave the star splendid support. Business very good for the week. Nell Burgess in The County Fair 7-12.

Driven from Home, with Patrice as the star, did a fair business at the Empire 29-5. The play contained little of interest even to topheavy houses. Under Southern Skies 7-12.

The Park Theatre offered as its attraction 29-5 Along the Kennebec. The piece was satisfactorily acted by Dollie Kline and a fair co. Poor business. The Lights of Gotham 7-12.

Articles of incorporation were filed with the Secretary of State 1 for the Rhode Island Amusement Co. The incorporators were A. A. Spitz and Max Nathanson, proprietors of the Empire and Park theatres, and Charles C. Ames, of the Old Colony Bill Posting Co. The articles provide for a capital stock of $60,000 and the co. is organized for the purpose of purchasing or leasing shore resorts and hotels and providing entertainments. The new co. has just secured control of Bowden Heights, on the bay, and will make it the biggest Summer resort in New England. Mr. Spitz states that upward of $100,000 will be spent in carrying out contemplated improvements. A large Summer theatre will be erected, but as yet the managers have not decided whether they will present vaudeville or opera. Everything will be in readiness for the opening May 30.

Marie Tempest in The Marriage of Kitty is booked for the Providence.

The Great Train Robbery, White Slave, and Wedded but No Wife are among Imperial bookings.

Arrangements are being made for a stock season at the Empire this Summer.

Beatrice Ingram and Edward Nicander have been re-engaged for the Albee Stock co., to open at Keith's next month.

Graham's Southern Troubadours gave two concerts in the Imperial 28. The evening gathering was composed largely of professional people.

HOWARD C. RIPLEY.

DETROIT.

H. H. Lamkin, former manager of the Avenue Theatre (vaudeville), becomes manager of the Arcade Vaudeville Theatre at Toledo, O., succeeding G. W. Preston.

Heimath, or Magda, was presented by the German Theatre Stock co., of Cleveland, at Detroit Opera House 28. Small business was done, although the very creditable performance deserved better support. Magda has been played here many times by some of the greatest artists of our day; therefore the production in the original was of more than ordinary interest. Johanna Elsemann Janzen showed remarkable skill in her interpretation of the name part, and her work throughout was very satisfactory. M. Elsemann was no less popular as the stern old father. Franz Holthaus was hardly equal to the task of Heffterdruk, the pastor, an exacting role. Ernst Urbach gave a good account of himself as Dr. Von Keller, and the remainder of the cast acquitted themselves well and numbered Gusti Guenther, Marie Duering, Martha George, Otto Rhein, and Ludwig Redan.

Over at the Lyceum Theatre 28-5 we are being entertained with that lovable old gentleman, Foxy Grandpa, and his two precocious grandchildren, Chub and Bunt. This is not its first visit here, but to judge from the numerous gathering that was on hand for the opening performance, Foxy Grandpa must be very much liked indeed, and for a couple of hours good fun or nonsense of the snappy variety it is decidedly worth while. Beyond this it does not aim. Its sphere in the theatrical world is to create laughter, and it gives full measure in this respect. Joseph Hart is again the Grandpa and capers around as lively as ever. He has a valuable assistant in Carrie De Mar as Polly Bright, a vivacious young woman fairly bubbling over with life and spirits, and with her witty sayings and capital singing was enthusiastically received. Chub and Bunt are taken by C. J. Williamson and Harry Pilcer. David Harum next booking here.

The Charity Nurse, by Thomas Ogden, now running at the Whitney Theatre 28-5, is a refreshing change after a siege of [illegible] blood and thunder [illegible] point of view it

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world a very many a higher priced production. Comparing with the usual at this house, it is far and above the best that has yet been offered here, and the co. employing are the most capable ever seen on this stage. Crowded houses are reported at every performance. The Factory Girl 6-12

W. H. Crane is at Detroit Opera House 29-5 with his latest, The Spenders, by Harry Leon Wilson, in which he is seen as Peter Bines. Lucille Flavel, George S. Spencer, John Flood, Charles Crawford, Samuel Reed, George F. De Vere, Marion Pollock, Lida McMillen, Anne Caverly, Grace Addison, Marie Bingham all do good work. Grace George in Pretty Peggy next attraction. A. FRANCIS.

NEWARK.

Warm was the welcome for Ada Rehan and Otis Skinner at the Newark Theatre Feb. 29, and the enthusiastic applause and cordial reception accorded them was only what they deserved. Supported by an excellent co., they began a week's engagement with a revival of The Taming of the Shrew. So delicately does Miss Rehan bring out the charming and affectionate part of Katherine's nature that it is difficult to describe. That she does make her a charming woman, whose good qualities are only hidden, one feels from the time she makes her entrance. As Petruchio, Mr. Skinner is a worthy associate of Miss Rehan and fairly divided honors with her. George Clarke, another Daly comedian, appeared as Christopher Sly, and was a very amusing factor in the jesting. Edwin Varrey gave a very humorous portrayal of Baptista. Walter Hale as Lucentio was excellent, Mabel Howard made a very pretty Bianca. The performance was repeated 1. The School for Scandal 2, 3. The Merchant of Venice 4, 5. Chauncey Olcott 7-12.

Peck's Bad Boy at the Empire 29-5 drew good houses to see his, or rather her, wild antics, for May Heath plays the part of the Bad Boy. With a talent for her part, Miss Heath adds a good voice that is heard in several solos, and she is also a graceful dancer. The co. which presented it at the Empire has inducted new life into it. There is a lot of horse-play, but there is a strong element of fun in it all. Our New Minister 7-12.

Ethel Fuller and Howard Hall were accorded a flattering reception at Blaney's Theatre 29-5, when they appeared in Mr. Hall's play, The Man Who Dared. The piece was attractively staged and capably acted. A Desperate Chance 7-12.

The Great Train Robbery was the thriller at the Columbia 29-5. The introduction of a band of Sioux braves in all the attraction of war paint, feathers, scalping knives and war cries was well received by the gallery and added not a few to the many thrills experienced by the audiences. To Die at Dawn 7-12.

Olive Skinner, of this city, has signed a contract with William A. Brady to play the part of Kate in the Western Way Down East co., now playing in the middle West.

Announcement was made last week that Viola Allen would appear in Twelfth Night at the Newark Theatre in the near future.

The Schubert Vocal Society gave the second of their concerts at Wallace Hall 2 to capacity house.

FREDERIC T. MARSH.

MONTREAL.

The ever-popular Burgomaster returned to the Academy Feb. 29 and was greeted by a good sized audience. The cast on the whole was good. It is not the best we have had in this opera, still it was above average, and the performance was in every way enjoyable. Oscar Figman was an amusing Burgomaster. William Riley Hatch has a fine voice and did good work as the Spitzbirt; Ruth White was again a charming Willie Van Astorbilt; Louise Bracket a dainty Ruth, and Grace Gibson a chic soubrette, Charles S. Sharp was an acceptable Doodle and did an excellent musical specialty. Marie Cahill in Nancy Brown 7-12.

George Evans, the Honey Boy, who is well known here for his work in vaudeville, opened at Proctor's as a full-fledged star in The Good Old Summer Time to S. R. O. The play or musical comedy is simply a vehicle to exploit Mr. Evans, and as such serves its purpose capitally. Whenever he was on the stage there was a constant laugh from the audience, and he was on the stage most of the time. The chorus is a large and pretty one, and several of the concerted numbers, with their varied groupings and light effects, are deserving of the highest praise. Florence Bindley in A Midnight Marriage 7-12.

The White Slave is in the bill at the Francais, and in spite of time it seems to hold the interest of the audience. The play is very well staged, the rainstorm scene being especially effective. The cast is a capable one. Helena Collier plays the title-role in good style. Kate Campbell did well as the Octoroon. David Hartford, Thomas Garrick, and W. Christie Miller deserve mention. Herrmann, the magician, 7-12.

La Mendiante de St. Sulpice is the bill at the National Francaise, with J. P. Pillon and Blanche de la Sablonniere in the leading roles. It is a strong emotional melodrama well acted.

L'Artisienne is the bill at the Nouvautes. M. Laurel and Mlle. Varennes play the leading parts.

Mrs. Nell Warner, so long a resident of Montreal, and so well known in society and theatrical circles, is a member of The Midnight Marriage co. Her many friends will be glad to welcome her back again.

W. A. TREMAYNE.

ST. PAUL.

Winsome, petite Anna Held as Mademoiselle Mars in the gorgeous and beautifully staged production of Mam'selle Napoleon was warmly greeted by a brilliant and representative audience that filled the Metropolitan Opera House opening night of a week's engagement Feb. 28-5. The music of the production is bright and pleasing. The choruses melodious and effective, and the dances were particularly well executed. The third act presenting the interior of the Grand Opera House, Paris, during a ball, in which some clever vaudeville, unusually good dancing and interesting music were introduced, was a most effective feature, creating rounds of applause and hearty encores. Miss Held was a delight as Mlle. Mars, a favorite actress of Napoleon, both in voice and acting. The large chorus of pretty, tuneful voiced women, handsomely costumed, offered effective work worthy of especial mention. The "K. P. Minstrel and Burletta" 7-9. Minneapolis Roosevelt Club in Baron Humbug 12.

Joseph Murphy was the attraction at the Grand Opera House 29-5, presenting Kerry Gow and Shaun Rhue. Mr. Murphy opened his annual visit to St. Paul with Kerry Gow on Sunday night to a packed house and an audience that thoroughly enjoyed the performance. Mr. Murphy, the veteran Irish comedian, an old-time favorite with St. Paul theatregoers, received a warm welcome. Mr. Murphy portrays the role of Dan O'Harra, the blacksmith, with remarkable vigor and energy, and is as good as he has been in the past. A capable co. is in support. Yon Yonson 6-12. The Sign of the Four and Are You a Mason follow.

The last of the series of concerts given by the Daus Symphony Orchestra at Mozart Hall, Sunday afternoon, 28, was enjoyed by a large and appreciative audience.

The St. Paul Lodge No. 59, B. P. O. Elks, will present in Bohemia, two-act musical comedy by Tommy Gets, with one hundred and fifty people in the cast, at the Metropolitan Opera House 17, 18.

GEORGE H. COLGRAVE.

SEATTLE.

The Eternal City was given a worthy presentation at the Grand Opera House Feb. 21-24, and large audiences greatly enjoyed the play. Edward Morgan, who is featured as David Rossi, gave an excellent performance of that part, though his elocution was not always above reproach. Sarah Truax succeeded admirably as Roma. Frederick de Belleville scored as Baron Bonelli, and Frank C. Bangs, as the Pope, and W. E. Bonney, as Brun, were fine among the others of a generally capable cast. The Bostonians returned for one night in Robin Hood 26 and drew a good audience. Daniel Sully 28, 1. Howard Kyle 2, 3. The Shay Grand Opera co. 6-9. Eric of Sweden 10-12.

Seattle patrons welcomed the return of an old favorite in Sag Harbor, and the play was rewarded with a week of good business 21-27. Robert Kelly, who was in the cast as Ben Turner when the play was given here before, still continues most ably in that part. Charles C. Brandt was capable in the part of Captain Dan Marble. Samuel Colt carried the part of Freeman Whitmarsh well, and, in fact, the whole cast satisfied, though the co. was hardly as strong as that seen here before in the play. Murray and Mack 28-5. Baker Theatre co. to open for a stock season 13.

One Night in June found favor with Third Avenue patrons 21-27. The usual big attendance was drawn for the opening performance and business continued good throughout the week. William J. Holmes was the best in the co. as Silas Peavy. Grace Turner and Ivia Holliston deserve special mention among the others. Down by the Sea 28-5. Richard and Pringle's Minstrels 6-12.

A report from Vancouver 4 says the Pollard Opera co. sails for Australia, by way of Honolulu and the Fiji Islands. At Sydney the youngsters will take another boat for Melbourne, where the co. will disband. In four months' time Mr. Pollard will organise a new co. and come back to America.

RODNEY D. WHITE.

TORONTO.

Mrs. Leslie Carter in David Belasco's clever play, Du Barry, was a very attractive magnet at the Princess Theatre Feb. 15-20. The star has all the "fat," and each role is of little importance compared with that presented by the gifted leader of the co. The most conspicuous for good work were Charles A. Millward, Claude Gillingwater, Campbell Gollen, C. P. Flocton, and Corah Adams. There was magnificent stage mounting throughout the piece. Houses all week were large and truly appreciative.

The Grand Opera House had very little spare room 15-20, when William Bonelli, supported by Rose Stahl, presented A Man of the World, which was acceptably received. Lovers' Lane 22-27.

When Women Love was shown, in all the intenseness of the popular melodrama of the day, at the Majestic 15-20, and enthusiastic audiences applauded at each performance the efforts of the players. The co. was of an ordinary type. On the Bridge at Midnight 22-27.

Marie Cahill in the new musical comedy, Nancy Brown, made a splendid impression at the initial performance, and during the whole engagement 29-5 the piece took well. The personality of the new star dominated the show, and she was very enthusiastically received by highly appreciative audiences. Peggy from Paris 7-12.

My Aunt Bridget, with fun-making George Monroe in the lead, was presented at the Grand Opera House 29-5, and was sufficient reason for the good box-office receipts during the week. The Good Old Summer Time 7-12.

Two Little Waifs, a play very often seen here, attracted the regular good crowds to the Majestic 29-5. The co. was fair. Across the Pacific 7-12.

Nordica will appear at Massey Music Hall 18.

STANLEY McKEOWN BROWN.

PORTLAND, ORE.

The Bostonians, headed by that triumvirate of old-time favorites, Barnabee, McDonald, and Frothingham, achieved their annual success at the Marquam Grand Feb. 23-25. Robin Hood, The Serenade, and The Queen of Laughter were the offerings. The last-named scored a moderate success before a big and appreciative audience. Frothingham as Medico, Gertrude Zimmer as Catyella, Agueras Brown as Tessa, Delia Donald as Yolande, and Howard Chambers as Telescope all materially assisted in causing the prevailing good impression of the music of the opera. The scenery was new and bright and very attractive. Murray and Mack 26, 27 gave the stage boards a fearful pounding with the horse play engendered in A Night on Broadway. Kitty Beck and Bobby North have a good deal to do with the fun making. The show did a good business at all three performances. Howard Kyle in Rosemary 29. Daniel Sully in The Chief Justice 2, 3.

The Case of Rebellious Susan was the dramatic bill of fare served by the Baker co. at the Baker 21-27. George Alison as Sir Richard Kate and Esther Lyon as Lady Susan did the bulk of the good work done, and from the liberal applause bestowed by the uniformly large audiences they certainly were appreciated. The Two Orphans will be revived 29.

Down by the Sea was the interesting and acceptable attraction at Cordray's 21-27. This was its second season here and the business was better than on the first visit. Fanny Curtis and Mortimer Martini were the principals in work and in ability. Slaves of the Mines 28-2. Olympia Opera co. opens 3.

It is reported that J. P. Howe of Seattle is completing preliminary arrangements for the immediate construction of a $50,000 theatre in this city as a link in the chain of the new coast independent circuit of theatres. It is proposed to have the house ready for the 1904-05 season.

JOHN F. LOGAN.

JERSEY CITY.

Soldiers of Fortune was presented in a capital manner at the Academy of Music Feb. 29-5 to excellent business. The story is interesting and fascinating. The love scene in the second act is charming, because it is natural and exciting. The play depicts phases of social, political and commercial life in typical South America. The excitement is cumulative and legitimate. The cast was remarkably strong, and each member worked hard and faithfully to make the play a success. The scenery was good and the mounting excellent. Andrew Mack in The Bold Soger Boy, and An Irish Gentleman 7-12. Ralph Stuart in By Right of Sword 14-19.

Eugenie Blair and an admirable co. were at the Bijou Theatre 29-5 to fine patronage. The ever popular and risque Zaza was the play and Miss Blair did excellent work. She is all that could be desired in the part, and she is an artiste. Miss Blair's acting throughout is in a happy vein, and her emotional and comedy scenes are many and clever. Child Slaves of New York 7-12. Joe Welsh in The Peddler 14-19.

Sousa's Band is due at Elks' Hall April 11.

The Elks' benefit is set for April 6.

The Lafayette Battery had a large theatre party at the Bijou 4.

Robert Emmet's birthday will be celebrated 6 at the Academy of Music.

The Billers' Union is becoming very strong here. All the local theatres are represented.

Charles Hendner and Maud Monson have left Peck's Bad Boy co. and are at present residing in Newark.

WALTER C. SMITH.

MINNEAPOLIS.

Paula Edwardes made her local stellar debut in the title-role of Winsome Winnie at the Metropolitan Opera House Feb. 28-5, pleasing large audiences and winning many friends by her clever all round work. Her managers have surrounded her with a capable, well balanced support, all of whom contributed to the success enjoyed during the engagement. The piece is staged and costumed in a most lavish manner, the set in the second act being particularly good. The music is somewhat above the average heard in productions of this class, and contains some pieces that will become favorites. Fanny Rice and Her Specialty co. 6-12. Roosevelt Club in Baron Humbug 14-16. Fay Davis and New York Lyceum Theatre Stock co. 17-19. Louis James and Frederick Warde 24-26.

The annual week of vaudeville at the Bijou Opera House occurred 28-5, the Orpheum show being the attraction. Joseph Murphy 6-12.

Parsifal is drawing tremendous houses at the Lyceum Theatre this week, where it is billed for two weeks. It will be reviewed in this column next week.

The Mayor of the city has given permission to the owners of the International Auditorium to open the building for the three remaining concerts to be given by the Philharmonic Club and the Minneapolis Symphony Orchestra, on condition, however, that the lower floor only be used. The club will present Samson and Delilah 10. Muriel Foster has been engaged especially for this concert, coming here from England. Edward C. Towne will also take part.

CHARLES M. LANE.

BUFFALO.

Whitewashing Julia, a merry little comedy by Henry Arthur Jones, was the attraction at the Teck Feb. 29-2. Fay Davis as Julia lent the necessary finesse to the part, its demands being really very slight. Guy Standing was an easily suave Stillingfleet, William H. Crompton was a fine old Mr. Samways. Ida Vernon a convincingly inquisitive Lady Pinkney, and Louise Drew a sprightly Trixie.

Virginia Harned opened a three nights' engagement 3, presenting The Light that Lies in Woman's Eyes, by E. H. Sothern, and achieved a great success to an S. R. O. audience.

The Funny Mr. Dooley scored well at the Star the entire week 29 with songs and extravagant comedy. The players are thoroughly with their parts. There is not a hitch in the fun from the time the curtain rises, and the music is catchy and attractive. Next week, My Aunt Bridget.

Henry C. Blaney and his well-known play, Across the Pacific, was the attraction at the Lyceum week 29. Mr. Blaney as the war correspondent adds new touches to his role. He has excellent support. Next week, The Smart Set.

Lottie Williams in Only a Shop Girl delighted large audiences at the Academy week 29. Next week, Two Little Waifs.

Louis Whiting Gay of this city is to be congratulated on the success of the Lenten recitals. Mr. David Bispham and Madame Schumann-Heinke are appearing as soloists to large and appreciative audiences.

P. T. O'CONNOR.

TOLEDO.

W. H. Crane in The Spenders drew the usual good house at the Valentine 27. Crane is always delightful, no matter how poor his piece is, and The Spenders is about the worst he has given us. The comedian's support was very poor. Buster Brown packed the Lyceum at every performance 25-27 and proved to be one of the best of this popular kind of shows. Master Gabriel, as Buster, was great. The co. was a large one and very competent all through. Superba filled in the whole week 28-5 to good business.

At Burt's The Factory Girl, a good real melodrama on a large scale, drew well 25-27. It is a Blaney production, with Lon Hascall in the leading comedy role. Deserted at the Altar, a big scenic production, pleased good houses 28-2.

The Grand has again closed after two weeks of wretched business.

Manchester's Cracker Jacks played a return engagement at the Empire week 28-5. The organization was well received when here before and contains some very good vaudeville talent. Manager George W. Preston, who has been at the Arcade all season, has resigned and his place will be taken by Harry H. Lamkin, of Detroit.

C. M. EDSON.

OMAHA.

At the Boyd The Isle of Spice was presented by an excellent co. and received a perfect ovation Feb. 25-27, and matinee 28. The musical numbers are bright and catchy, and the comedy work was highly enjoyed. Alphonse and Gaston 28, 29 opened to a large Sunday night audience and proved quite a success. The leading roles are well handled and the chorus girls attractive. Manager Burgess has Mary Mannering 4, 5. Peck's Bad Boy 6. Nat Goodwin 7, 8. Marie Wainwright 14, 15. The Eternal City 18, 19.

At the Krug, For Mother's Sake drew the usual good sized audiences 25-27. The co. was adequate. James A. Herne's Hearts of Oak 28-1 opened to a splendid audience, who showed their appreciation of the play and the co. by their enthusiastic applause. Mrs. Fiske is to be seen at the Krug 4 and will be followed by Weber and Fields' Music Hall co. 5. Ride Tracked 5. Hoity-Toity 6-9. Isabel Irving 10. Just Struck Town 11, 12.

JOHN B. MINGWALT.

CORRESPONDENCE

ALABAMA.

DECATUR.—ECHOL'S OPERA HOUSE (Thomas R. Littlejohn, mgr.): Ten Nights in a Bar Room Feb. 29 displeased large house; very poor co. Sanders' Entertainers 29-27; good attraction; satisfactory business.—ITEM: Sanders' Entertainers was compelled to lay off after Thursday night's performance, owing to the burning down of Opera House on that night. Fire originated in frame buildings back of theatre. Sanders saved everything but two sets of scenery. Opera House will be rebuilt immediately and ready for the next season under same management. Owner claims he will rebuild an up to date, modern theatre.

BIRMINGHAM.—BIJOU THEATRE (Ed R. Williams, mgr.): Wells-Dunn-Harlan Musical Comedy co. in My Friend from India maintained throughout Feb. 22-27 the splendid attendance record set Monday night. His Last Dollar, with David Higgins, opened 29-5 to good house; excellent performance. At Cripple Creek 7-12. Wells-Dunn-Harlan Musical Comedy co. (return) in My Little Host 14-21.—JEFFERSON THEATRE: King Dodo 22. Haverly's Minstrels 23. The Storks 24. Lewis Morrison 25.—ITEM: Mary Marble, who was out of cast week Feb. 22 on account of an attack of appendicitis, resumed her place in Anniston 29.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): John Drew Feb. 15, matinee, delighted large audience. King Dodo 16 repeated former hit; business large. Haverly's Minstrels 17, 18, matinee; far superior to any minstrels seen here this season; business good. Four Cohans 19; performance and attendance good. Florodora 20, matinee; highly pleased large house. The Storks 22, matinee; business and play satisfactory. Lewis Morrison 23.

MONTGOMERY.—McDONALD'S THEATRE (C. F. McDonald, mgr.): National Stock co. Feb. 22-27 in Falsely Accused, The Girl I Love, Cowville Farm, The Moonshiner's Daughter; very good business entire week. Marie Dale 5.—MONTGOMERY THEATRE (Hirschey Brothers, mgrs.): The Storks 23; very competent co.; good business. Lewis Morrison in Faust 24 pleased large audience. Grace Van Studdiford 4.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): Wells-Dunn-Harlan co. in The Night of the Fourth Feb. 26, National Stock co., opening in A Woman's Secret 1-5.

SELMA.—ACADEMY OF MUSIC (Long and Ross, mgrs.): The Professor's Love Story 4. Wizard of Oz 7.

ARIZONA.

PHOENIX.—DORRIS THEATRE (F. W. Strehan, mgr.): Irvin Bunkall co. Feb. 15-19. Richard Carvell 18 pleased crowded house; seats sold at a premium on the street.—ITEM: J. J. Hardwick on the 18th let contract for the construction of a new theatre. The building will be centrally located, of brick, and as nearly fireproof as possible. The structure will be devoted to theatrical purposes only, and is designed for a Summer theatre as well as a Winter playhouse. F. W. Strehan, the present manager of the Dorris Theatre, has leased the Hardwick for five years, his contract being signed simultaneously with that of the construction agreement. The building will be completed by July 1.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Uncle Josh Spruceby Feb. 22; poor performance; fair business. Tim Murphy in Bachelor's Romance 23; excellent performance and business. Rose Coghlan in The Greatest Thing in the World 24; excellent performance to fair business. Head Waiters 25; fair performance and business. Al H. Wilson 26; good performance; excellent business. Irving French co 28, 1. Runaways 2. Woods and Briggs co. 3-5. Marie Fountain co. 7-11. Florodora 12. Lost River 15. Andrew Robson 16. Billy Kersands 18. Perucchi Beldini co. 21-26. Winsome Winnie 24. Perucchi Beldini co. 28-30. Bertha Galland 28. Hoity-Toity 30. Black Patti April 5. A Ragged Hero 6. Girl from Dixie 7. Gagnon Pulbock Stock co. 10-14. Zara Kendall 18.

PINE BLUFF.—ELKS' THEATRE (Clarence Philpot, mgr.): Rose Coghlan in The Greatest Thing in the World Feb. 23; excellent play and cast; good house. Head Waiters 24 pleased fair house. Tim Murphy in A Bachelor's Romance 25; good business; pleased. Middleton Stock co. 26, 27 presenting Happy Hooligan, The Prince of Liars, and Cinderella to light houses. The Runaways 2. Clay Clement 4. Bobby and Marie Fountain 7, 8. Gay Mr. Goldstein 9. Sadie Martinot 15. Andrew Robson 17.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): Head Waiters Feb. 23; fair house; pleased. Tim Murphy 24; big house; good play and delighted audience. Al Wilson 25; fair house; good play. Irving-French co. 26, 27; big business; well pleased audience. Tulsen Stock co. 29-5 opened to big house. The Runaways 1. Clay Clement in New Dominion 7. Patti 8. Florodora 11.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hodgkins, mgr.): The Telephone Girl Feb. 29; good house pleased.—ITEM: The above production was the final play shown at Opera House, which closed for good. No arrangements have been made at yet for new playhouse.

MARIANNA.—IMPERIAL THEATRE (I. B. Katzenstein, mgr.): In Louisiana 1; splendid performance; deserved larger house. Hans Hanson 17.—ITEM: A move is on foot to make a large circuit in Arkansas, Missouri and Mississippi towns. If perfected will be beneficial all round.

MENA.—OPERA HOUSE (Dopaldson and Shoup, mgrs.): Albert Taylor Stock co. Feb. 26-27 in A Fool and His Money, Don Cæsar, and Girl from 'Frisco; splendid co.; good houses. Tulsen Stock co. 11, 12.

JONESBORO.—MALONE THEATRE (H. W. Applegate, mgr.): Head Waiters Feb. 29; fine production; good business. Uncle Josh Spruceby 27 pleased fair business. Irving French co. 7-9. Hans Hanson 16.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): Devil's Auction Feb. 22-24; moderate houses; fair attraction.—BURBANK THEATRE (Oliver Morosco, lessee): Neill co. 21-27 in A Social Highwayman; even performance; nicely staged; good houses. Neill Morosco co. 28 indefinite.—GRAND OPERA HOUSE (Clarence Drews, mgr.): Sandy Bottom 21-28 drew regular Grand houses, which seemed pleased. Weber and Fields 28, 27 turned them away at $3, $2 and $1 per; big co. and attraction.—CASINO THEATRE (J. E. Waldeck, mgr.): Hoity Toity 21 in fine style. Robert North caught on and was well received.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, mgr.): Denman Thompson in The Old Homestead Feb. 19, 20; fair houses; pleased. Circumstantial Evidence 22. Weber and Fields' co. 24; good patronage and advanced prices; general verdict of patrons was that performance was not worth the price; a people imposing show, interspersed with few new and plenty of gloomy jokes. The Game Keeper 29. The Kitties 5. Sag Harbor 7. Charles B. Hanford 10. Slaves of the Mine 28. Daniel Sully 26. Erik of Sweden 31.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Ward and James in Othello and Julius Cæsar Feb. 22; excellent performances; house packed at both. Weber and Fields 23; capacity; everybody pleased. Human Hearts 28, 29. Devil's Auction 1.—DEWEY THEATRE (Walfred Wilson, mgr.): Evelyn Wood Stock co. in A Man of Mystery 21-28; performance and business very satisfactory. Same co. in The Red Cross Nurse 29-5.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): Down in Egypt Feb. 16; good house. Tennessee's Partner 17; good house. Charley's Aunt 18; good business. The Old Lime Kiln 19; good house. Down in Dixie 20; good business. A Pair of Tramps 20, matinee. Murray and Mack in A Night on Broadway 22; excellent co.; packed house; first-class performance.

SAN JOSE.—VICTORY THEATRE (Oliver Morosco, mgr.): Sag Harbor 21. Frank Bacon 22. Human Hearts 23. Daniel Sully 26. Winsome Winnie 28. Eric of Sweden 27.—GARDEN THEATRE (Stanley Ross, mgr.): Circumstantial Evidence Feb. 20; good co.; poor business. Weber and Fields 22; good co. and fair business. Kitties 5.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee and mgr.): The Ellsford co. Feb. 15-20. Plays: The Ensign, New York Day by Day, The Man from Mexico, The Toll Gate Inn, Joshua Whitcomb, The Corner Grocery; second week to capacity.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): Weber and Fields in Whoop De Doo Feb. 25; acceptable performance to S. R. O. at advanced prices; first appearance in Fresno. Devil's Auction 29. The Game Keeper 2.

NAPA.—OPERA HOUSE (E. F. Hogan, mgr.): Richard and Pringle's Georgia Minstrels Feb. 18 pleased light house. Murray and Mack in A Night on Broadway pleased capacity 18. Wiedeman's Gig Show 29-5. Kitties' Band 9.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): A Chinese Honeymoon Feb. 20, 21; large business; fine performance.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. K. Nye, mgr.): Chinese Honeymoon Feb. 20; capacity house throughout; loads good; chorus limited to weakness, however, pleased audience. Silver Slipper 29 to capacity; good performance, but nothing startling; house fairly appreciative. Lost River 7. Blanche Walsh in Resurrection 8.—ITEM: Business at our opera house is gradually on the increase. The Chinese Honeymoon and The Silver Slipper playing to the only capacity houses since Jolly De Angelis and Mrs. Langtry, but it shows clearly that the people will turn out to the higher class of attractions, even at raised prices. The strike conditions that have been bothering this house are rapidly assuming their normal condition and good houses are looked for the balance of our theatrical season.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Way Down East did very good business Feb. 21; good co. Charles B. Hanford in Richard III proved society event of season; well received. Lost River 2. Blanch Walsh 9. Devil's Auction 10. Florence Roberts 13. Al H. Wilson 15. Bostonians 16.

LA JUNTA.—OPERA HOUSE (W. S. Talbot, mgr.): Nobles Dramatic co. Feb. 22-27. Plays: Michael Strogoff, Gay Mr. Tompkins, Dora, Our Regulars; co. pleased; business fair.—THEATRE (W. S. Talbert, mgr.): In Convict Stripes Feb. 29; good co.; business fair. A Wise Woman 13.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Way Down East Feb. 25; fine business; excellent co. and shows. Florence Roberts 4. Our Goblins 7.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Charles B. Hanford in Merchant of Venice Feb. 27.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, mgr.): Our Goblins Feb. 26 canceled.

SALIDA.—OPERA HOUSE (W. W. Roller, mgr.): Our Goblins Feb. 24; good house and performance. Florence Roberts 11. Where Is Cobb 18.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): A Chinese Honeymoon Feb. 22 repeated its success of a former visit, delighting a large audience. Katie Bailey, who was in the original Casino cast, made a notable hit. De Wolf Hopper's Mr. Pickwick drew a good sized audience 28. The character as portrayed by Hopper was very amusing, "in a Pickwickian sense." Between the acts "Casey at the Bat" was recited to give the entertainment the real Hopper flavor. Digby Bell and Laura Joyce Bell were prominent in the cast. Herrmann the Great succeeded in mystifying and amusing fair sized audiences 27. When Knighthood Was in Flower was presented by Julia Marlowe and a superior cast to the great favor of a large audience. The Village Postmaster 2 drew large and well pleased audiences. Jessie Millward and the Century Players 3. William Collier 5. Girls Will Be Girls 7. Kate Clayton 9. Lew Dockstader 10. Maude Adams 11, 12.—PARK: FORD OPERA HOUSE (Jennings and Graves, mgrs.): Charles Grapewin in The Fall of Mr. Pitt 25 gave one of the most delightful entertainments seen at this house this season. Good melodrama always draws well at this theatre, and Her Marriage Vow 26, 27 proved no exception. The Blue Ribbon Girls gave an old-time minstrel first-part 29-2, with the exception that they blacked up before the audience. Some mediocre jokes and singing were followed by a fairly good olio. The attendance was good and apparently pleased. Through Fire and Water 3-5. Fred Irwin's Majestic Burlesquers 7-9. The Governor's Son 10-12.—ITEMS: During his engagement here Lawrence D'Orsay was a guest of the Elks' Club and House, and he declared it as the finest edifice of the kind he had ever visited in this country or "over at home."—Charles Henstreet, the author of Flower of the Fort; Mrs. Henstreet, and Mr. Colin Kemper, of the theatrical firm of Wagenhals and Kemper, arrived in this city to-day (Thursday) for the purpose of witnessing the performance of Boyd Putnam with the Century Players at Parsons'. Mr. Putnam has been selected to originate the central figure in a dramatization of Flower of the Fort in its metropolitan production.

A. DUMONT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): Robert Hilliard appeared at the Hyperion Feb. 26 to a fair sized audience. It has been many years since Mr. Hilliard visited us, and that he did not have as large a gathering as he deserved is because he has stayed away so long that the people have forgotten what a clever actor he really is. That Man and I is human; it is interesting and holds you to the last moment. Mr. Hilliard played the uncle in a strong and manly fashion, showing power when it was needed, and winning many calls. H. Reeves-Smith, dainty Maude Fealy, Sadie Stringham, Marion Abbott, and little June Pelton were among those who so ably supported the star. De Wolf Hopper closed his season 27, offering his perverted conception of Charles Dickens' immortal Pickwick. The audience was large and friendly, but before the end of Act I their enthusiasm had expired and the second act was politely listened to. Mr. Hopper recited "Casey at the Bat." The particular life of the opera is Marguerite Clarke. Dorscht Lodge concert to crowded house 28. Julia Marlowe in a sumptuous revival of her last season's success, When Knighthood Was in Flower, to well filled and most enthusiastic gathering 29. The Century Players in Much Ado About Nothing 4, 5, with matinee Saturday. Maude Adams 7, 8. Lockstader's Minstrels 9. Marie Tempest 10.—WOOLSEY HALL: Symphony concert, with David Bispham as soloist, to tremendous audience 3.—NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.): W. H. Van Buren, asst. mgr.): The Queen of the White Slaves did topheavy business 25-27. The co. included Theodore Frisbee, J. E. Milton, Joseph Carter, Allison May, and Rose Braham. Through Fire and Water pleased large audiences 29-2. The Show Girl 3-5. Miss 7-9.—ITEMS: Robert Hilliard sent boxes to the Yale Fencing Club 26 at the request of his son of the Annapolis Naval Academy, who was royally entertained by them during a recent visit here.—The Yale Dramatic Club gave a smoker to their new coach, John Malone, 29. The club will present a modern comedy this year.—Mr. and Mrs. Bunnell are back from a visit to Boston.—W. H. Van Buren, of the Grand, is out again after a severe attack of grip.—Many of the smart set went down to New York for the wedding of Sandol Milliken and Carlos French Stoddard 8.

JANE MARLIN.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): Eugenie Blair's Zaza received favorable mention Feb. 26-27. The (local) Elks' Minstrels 29 offered a big, jolly programme and those responsible for the excellence were Musical Director Henry Reilley, Harry Bennett, Charles Jewett, Henry Tyler, "Matt" and Joseph Wieler, Harry Hankins, Ed Madigan, Ed Connors, and Ed Van Norden. During the prologue the Mayor was unceremoniously "roasted" for his many shortcomings. The Show Girl 1, 2 brought, with Stella Mayhew, former Bridgeport favorites in persons of Lillian Taylor (Kohnle), W. H. Kohnle, and their daughter, recalling the old Wilbur Opera co. days. Julia Marlowe 3. Paul Revere 4, 5. The Governor's Son 7-9. For His Brother's Crime 10-12. William Faversham 14. Child Slaves of New York 15, 16. The Funny Mr. Dooley 17-19.—ITEM: Elks' Minstrels got many floral offerings 29, the handsomest being an elaborate Elk and horseshoe from Mgrs. S. K. Poll and Edward C. Smith.

WILLIAM P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Robert Hilliard in That Man and I Feb. 25; well pleased audience. Charles Grapewin in The Awakening of Mr. Pipp 26; good audience. How Old Is Ann booked for two performances on the 27th gave but one; that was enough for the local management. The Village Postmaster 29 pleased large audience. Richard Buhler as Paul Revere pleased good audience 1. Edward Harrigan in Old Lavender 5. Lew Dockstader 7. Maude Adams 9.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): A Chinese Honeymoon Feb. 26; fine co.; very large audience. Girls Will Be Girls 4. Rae Stock co. 7-12 (except 11).—ITEM: Second performance of the new comic opera, A Venetian Romance 11. Much interest is felt here in this production, as the book was written by Mrs. Nellie Osgood Tyler, formerly of this city.

MERIDEN.—THEATRE (Jackson and Read, lessees and mgrs.): The Fays closed Feb. 27 to good business. Fiske Stock co. 29-5 opened to S. R. O., giving splendid satisfaction. Plays first half of week: Soldier of the Empire, Breaking the Runs, Irish Rebel, Knobs of Tennessee. Dockstader's Minstrels 8.

TORRINGTON.—UNION THEATRE (Volkman Brothers, mgrs.): Davis Ideal Specialty co. Feb. 26, 27; poor house and co. The Missouri Girl 2; large audience; co. good. Edward Harrigan in Old Lavender 3. The Village Parson 9. As You Like It 14. Corse Payton's Stock co. 15-19. Village Postmaster 22.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): May Fiske co. Feb. 22-27 in Power of the Cross, Thelma, Deacon's Daughter, A Man from Mexico, As You Like It; pleased audiences; good business. Show Girl 29; good performance. S. R. O.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Ideal Specialty co. Feb. 25; very poor performance; small business. Missouri Girl 27 pleased fair house. The Village Parson 1 to good business; co. good. Edward Harrigan 8. Terry McGovern (benefit local stage hands) 11.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): A Texas Steer Feb. ; good house; good show. Tracy the Bandit 11. Edward Harrigan 12.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): The Village Postmaster 8; large and highly pleased audience. The Village Parson 9. Kate Clayton 10. Fiske Stock co. 14-19.

MIDDLETOWN.—THE MIDDLESEX (Henry Es-

gel, mgr.): The Village Postmaster 1; large audience. Paul Revere 2; small audience. Missouri Girl 12.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): The County Fair 4. Missouri 5. Aubrey Stock co. 7-12.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, mgr.): Henry Miller Feb. 27; fair house. Frankie Carpenter co. 29-5; fair business. Plays: Shelter Bay, Pawn Ticket 210, From Poverty to Riches, The Garrison Girl, Poverty Corners, Foxy Teddy, A Romance of Vermont, An American Princess, The Fairies' Well. Winchester 7. Ezra Kendall 8. Sign of the Cross 10. Earl of Pawtucket 11. Faust 12.——LYCEUM THEATRE (Daniel Humphries, mgr.): The Denver Express 25-27; fair houses. Lighthouse by the Sea 29-2; fair business. M'liss 3-5. Dare Devil Dorothy 7-9.

FLORIDA.

JACKSONVILLE.—BURBRIDGE'S THEATRE (J. D. Burbridge, mgr.): Georgia Industrial Home Boys' Band Feb. 26 drew small house; good show. King Dodo 27; excellent performance; packed house. Friend of the Family (return) 29; fair business. Stork's Opera co. 1; splendid show; good business. Amelia Bingham 4 5. Hi Henry's Minstrels 6. Peruchi Beldini 7-10.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Lewis Morrison in Faust Feb. 22; good business. Paige Comedy co. 23-27. Plays: The Silver Dagger, A Fight for a Fortune, Our German Cousin, The Mountain Waif. Ferguson Stock co. 29-5.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (C. F. Hopkins, Jr., mgr.): Hurd (magician) Feb. 23, 24; small houses; appreciative audiences. Hi Henry's Minstrels 25; good house; performance enjoyed. Four Pickerts 7-9.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (H. L. and J. L. De Give, mgrs.): The Storks Feb. 27; very good to good receipts. Atlanta Orchestra Association; excellent programme pleased elegant audience. Grace Van Studdiford in Red Feather 2; excellent co. and performance to capacity. A Friend of the Family 4, 5. Ethel Barrymore in Cousin Kate 7. Lewis Morrison in Faust 8. Bertha Galland 10. The Chaperons 11, 12.——BIJOU THEATRE (Jake Wells, gen. mgr.): At Cripple Creek 29-5; fair co. and business. Wells-Dunne-Harlan co. in The Bad Sea Waves 7-12.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): A Friend of the Family Feb. 26, 27; fairly good business; pleasing performances. Haverly's Minstrels 29; poor business; fair show. Richard Golden in King Dodo 1; crowded house; pleased audience. The Storks 3. Amelia Bingham in Olympe 8. Lewis Morrison in Faust 10. Girl from Dixie 16. The Chaperons 17. Ezra Kendall in The Vinegar Buyer 18. Harry Beresford in The Professor's Love Story (return) 19.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Payton Sisters Feb. 22-27 (except 25) pleased good business. Plays: A Man of Mystery, Utah, A Husband on Salary, Little Alabama, Little Lord Fauntleroy, and North Carolina Folks. In the Palace of the King 25; large and well pleased audience. Peck's Bad Boy 9. Black Patti 10. Ezra Kendall 16.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): Kersands' Minstrels Feb. 24 pleased topheavy house. King Dodo 26 to capacity; good performance. Haverly's Minstrels 27; co. and business fairly good. The Storks 29; business fair; performance poor. A Friend of the Family 2. Amelia Bingham 3. The Parish Priest 9. The Chaperons 14. Winsome Winnie 16 Wizard of Oz 28.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): King Dodo Feb. 25; best performance of season to capacity. Haverly's Minstrels 26; good performance; well filled house. Peck's Bad Boy 27; fair performance; moderate business. Payton Sisters 29 presented A Man of Mystery to good house; satisfactory. Morrison's Faust 9. Amelia Bingham 12. Black Patti 30.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Gagnon-Pollock Stock co. Feb. 29-2. A Friend of the Family 3. Gagnon-Pollock Stock co. 4, 5. Miss Hersey from Jersey 7. Harry Beresford 10. Hoyt's Comedy co. 14-19. Girl from Dixie 23. Ezra Kendall 24.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): The Quaker Quartette Feb. 23; no appearance, on account of railroad connections. National Stock co. 25-27; no appearance. Mumford's Orphan Band 12. Marie Dale 16.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Mabel Paige co. Feb. 29-5.

CORDELE.—OPERA HOUSE (J. H. Shipp, mgr.): Miss Hursey from Jersey 11. Mabel Paige co. 14-19.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Howard Kyle in Rosemary Feb. 23; good business; splendid acting; miserable play; last act kills it (idea of a man attending his own funeral, aged 90; too much Hinglish, don'tcher know). Stetson's U. T. C. 27; good co.; topheavy house. Ward's Minstrels 4. Bostonians 5. Charles B. Hanford 7. Mason and Mason 17. Blanche Walsh 21. Denman Thompson 23.——RAYMOND OPERA HOUSE (McMinn, mgr.): Raymond Stock co. in Chick 21-27; fair attraction; light business.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Alberta Gallatin in Ghosts Feb. 22; excellent co. to good business. Paul Gilmore in The Mummy and the Humming Bird 25; good co to fair house. Ten Nights in a Bar Room 9.

POCATELLO.—AUDITORIUM (Colonel Hanaford, mgr.): Howard Kyle in Rosemary Feb. 22; good business. Florence Roberts 23, 24 in The Frisky Mrs. Johnson, Peggy Thrift; good business; co. good. Ward and Wade's Minstrels 2. Charles B. Hanford 5, 6.

ILLINOIS.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, mgr.): Si Plunkard Feb. 23; big house; pleased. At Pike's Peak 27; fair business; satisfaction. Through the Center of the Earth 1; large house; satisfaction. True S. James in The Old Melody 3. A Run on the Bank 4. Harto 9, 10. Green-Eyed Monster 14. German Lilliputians 19. Rachel Goldstein 22. Joshua Spruceby 28. Katherine Willard 30.——ITEM: At Pike's Peak played their last one-night stand here 27, going in repertoire, and will remain in the city rehearsing until 3, when they open at Linton, Ind., 4 for three nights.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Royal Lilliputians Feb. 22; fair house; pleased. Grace George in Pretty Peggy 23 to S. R. O. Creatore's Band 24; fair attendance; audience well pleased. Si Plunkard 25; medium house. J. H. Stoddart in The Bonnie Brier Bush 27; two performances to good business. Jack Hoeffler co. 29. The Head Waiters 1. Phil Hunter Magic co 2. Jack Hoeffler 3-5. Castle Square Grand Opera co. 7, 8 in Faust and Lohengrin. Winsome Winnie 9. Bohemian Burlesquers 11. A Little Outcast 12.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): John Griffith in Macbeth Feb. 22; good business and production. Si Plunkard 27; excellent business; poor co. When Knighthood Was in Flower 29, 30; splendid cast; good business. A Hot Old Time 5. Quincy Adams Sawyer 9. Woman Against Woman 12. 'Way Down East 13. Uncle Josh Spruceby 18. The Power Behind the Throne 19. Rachel Goldstein 20. Sweet Clover (return) 25. Humpty Dumpty 26. The Millionaire Tramp 27. The Flints 28-31.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Grace George in Pretty Peggy Feb. 22; excellent co.; fair house; one of best attractions this season. Creatore's Band 25; small audience; highly pleased. Si Plunkard 26; fair business. Head Waiters 28 pleased good house. Clarke Stock co. 29-5. Hot Old Time 4. Henry W. Savage's English Grand Opera co. 9, 10. Rose Coghlan 11. County Fair 12. Convict's Daughter 13. Handsome Cabman 15. Thomas' Orchestra 17.

PEORIA.—THE GRAND (Chamberlin, Harrington and Co., mgrs.): Creatore's Band Feb. 26; fine programme; deserved better patronage. E. H. Sothern in The Proud Prince 27; sumptuous production; fine house; pleased. Happy Hooligan (return) 28; big Sunday night house; good co. Hoity Toity 29; fair co.; big attendance. East Lynne 4. Woman Against Woman 6. Paula Edwards in Winsome Winnie 9. Castle Square Opera co. 11, 12 in Il Trovatore, Faust, and Lohengrin.

SPRING VALLEY.—REINKE OPERA HOUSE (Craig and Farmer, mgrs.): 'Way Down East Feb. 29; S. R. O.; performance pleasing. Chicago Symphony Concert co. 5. A Run on the Bank 6. Green Eyed Monster 8. Gibney Weed Stock co. 13-15. A Montana Outlaw 20. A Romance of Coon Hollow 27.——ITEM: Professor Dygert has taken charge of orchestra at the theatre, and a noticeable improvement is evident.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Blanche Walsh in Resurrection Feb. 24 pleased good house. Jeffersons in The Rivals 25; fair business; good co. and production. When Knighthood was in Flower 1. Katherine Willard in The Power Behind the Throne 2. Woman Against Woman 8. Bohemian Burlesquers 9. Hearts of Oak 11. Rose Coghlan 12. Francis Wilson 15.

GALESBURG.—AUDITORIUM (F. E. Berquist lessee): J. H. Stoddart in The Bonnie Brier Bush Feb. 25; fair house; perfect performance. E. H. Sothern 26; very large attendance; excellent satisfaction. Creatore's Band delighted good house 27; best band ever heard here. James and Warde in Alexander the Great 3; large advance sale. Happy Hooligan 4. Himmelein's Imperial Stock co. 7-12. Thomas' Orchestra 15.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Himmelein's Imperial Stock co. Feb. 22-27. Repertoire: Knots o' Tennessee, In the Heart of the Storm, A Daughter of the South, Northern Lights, Back Among the Old Folks, East Lynne, The Great Devereaux Case; audiences large and well pleased. North Brothers' Comedians 14.

CANTON.—GRAND OPERA HOUSE (F. B. Powelson, mgr.): Parker Dramatic co. Feb. 22-24. Plays: A Vagabond's Honor, Down on the Farm; business fair; good co. 'Way Down East 25; business and performance good. Frederick Warde and Louis James 4. Woman Against Woman 7. Bohemian Burlesquers 10. Katherine Willard 15.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt, and Co., lessees): Walker Whiteside Feb. 27 in We Are King and Hamlet; very satisfactory performances to good houses. East Lynne 28 pleased large house. Hoity Toity 1. Creatore's Band 2. Catherine Willard 3. Marie Wainwright 8.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Weary Willie Walker Feb. 24; fair house; performance mediocre; audience disgusted and leaving before end of third act. Holden's Comedy co. 1. Creatore's Band 4. The kinodrome 5. Katherine Willard 11. 'Way Down East 12. E. H. Sothern 14.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): Foxy Grandpa Feb. 18 canceled. Mr. Jolly of Joliet 25 failed to appear. Quincy Adams Sawyer 29. 'Way Down East 7. Hickman-Bessey co. 14-19.——ITEM: Improvements to the extent of $10,000 will be made on the Academy of Music the coming Summer.

JACKSONVILLE.—GRAND OPERA HOUSE (Emmerson and Edds, lessees; George P. Roos, mgr.): Mabel McKinley Feb. 26; fair and pleased house. Clark Dramatic co. 7-12. A Gambler's Daughter 14. Katherine Willard 17. Mary Shaw in Ghosts 18.

DIXON.—OPERA HOUSE (E. M. Truman, mgr.): Walker Whiteside in We Are King Feb. 13; good business; good co. Quincy Adams Sawyer 1; excellent co.; S. R. O. For Mother's Sake 15. 'Way Down East 8. Uncle Josh Spruceby 18.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Quincy Adams Sawyer Feb. 25 full house; pleased. Himmelein's Stock co. 29-5. Man in the Iron Mask 6. Devil's Lane 9. Coon Hollow 12.

CHARLESTON.—THEATRE (T. G. Chambers, mgr.): At Pike's Peak Feb. 23 failed to please small audience. Hans Hanson 26 pleased fair house. The Old Melody 2. A Run on the Bank 3.

OLNEY.—HYATT'S OPERA HOUSE (A. Horrall, mgr.): Down and Up Feb. 26; poor business; deserved less. Hans Hanson 1. Pickings from Puck 9. 'Way Down East 15. A Chicago Tramp 31.

HOOPESTON.—NEW McFERREN (A. L. Knox, mgr.): Rodney Stock co. Feb. 25-27; good houses; pleased. Plays: Convict Stripes, A True Kentuckian, Colorado. Romance of Coon Hollow 25.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Weber and Fields' Hoity-toity Feb. 28; good co.; S. R. O. Happy Hooligan 1. Weary Willie Walker 4.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (G. W. Pittenger, mgr.): A Gentleman from France 11 canceled. A Chinese Honeymoon 14. Power Behind the Throne 21. Paul Gilmore April 21.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, mgr.): Missouri Girl 26; very excellent performance; first-class business. Isle of Spice 2; seats all sold out before doors were opened.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): German Lilliputians 3. The Green Eyed Monster 7. Romance of Coon Hollow 14.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.); Swartz lectures Feb. 22-28; well attended; good. I. O. O. F. Band concert (local) 17.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, mgr.): Quincy Adams Sawyer Feb. 24; fair business; pleased.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): 'Way Down East 1; excellent satisfaction; packed house. Weary Willie Walker 6.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): For Mother's Sake 4. The Missouri Girl 10.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Seward co. Feb. 22-27; fair business.

MATTOON.—THEATRE (Charles Hogue, mgr.): Si Plunkard Feb. 23 pleased good business.

PANA.—NEW GRAND (J. C. Gallier, mgr.): A Run on the Bank 1. Weary Willie Walker 10.

INDIANA.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Ethel Barrymore in Cousin Kate Feb. 22; delighted crowded house. Under Southern Skies 23; good business; pleased. The Lilliputians 24; fair house; production good. Mason and Mason 25; big house. Aristocratic Tramp 26; packed house; co. fair. Grace George in Pretty Peggy 27; two large houses; excellent production. Heart of Maryland 29. John Drew 1. Bertha Galland 3. Alphonse and Gaston 4. Uncle Josh Spruceby 5. Fay Davis 7. Mrs. Langtry 9. Old Melody 10. Mr. Jolly of Joliet 12.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): Under Southern Skies Feb. 25 attracted two good audiences; giving excellent performances. Hoity Toity 26; generously patronized; well presented. Adelaide Thurston in Polly Primrose 2. Field's Minstrels 4. Jeffersons in The Rivals 10. Nat C. Goodwin April 1.——THE GRAND (E. L. Kinneman, mgr.): This house was dark the entire week for the first time this season. The cause was cancellations and closing of companies booked.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Ethel Barrymore Feb. 24; drew well filled house; satisfaction. True S. James in The Old Melody 29, 1; drew poor houses. The Isle of Spice 4. Weber and Fields 9. The Runaways 12. Maxine Elliott 16.——PEOPLE'S (Pedley and Burch, mgrs.): Blondells in Through the Centre of the Earth 28; drew fair houses. Pickings from Puck 6. Kersand's Minstrels 12. Humpty Dumpty 13.

TERRE HAUTE.—THE GRAND (T. W. Barhydt, Jr., mgr.): Creatore's Band Feb. 21, 22; good co.; fair houses. Ethel Barrymore 23; good co. and house. Heart of Maryland 2. Isle of Spice 3. The Old Melody 4, 5. Howard Dorset co. 7-9. Rose Coghlan 10. Winsome Winnie 11. Green Eyed Monster 12. Castle Square Opera co. 14, 15. 'Way Down East 16. Mat Howard Extravaganza co. 17-19.

RICHMOND.—GENNETT THEATRE (O. G. Murray, mgr.): New England Folks Feb. 25 pleased good business. Katheryn Osterman in Miss Petticoats 27 canceled. Clay Clement in The New Dominion 26; good co. and fair business. Under Southern Skies 29; very good co. and business. More Than Queen 1 canceled. Mr. Jolly of Joliet 7. For Her Children's Sake 11. The Rivals 12.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Grace Hayward co. Feb. 22-24 in repertoire, to good business. Mrs. Langtry 7.——AUDITORIUM (Harry G. Sommers, mgr.): Heart of Maryland 24 pleased good house. Field's Minstrels 2. Holden Brothers' Comedy co. 3-5 in Nobody's Claim, Over the Sea, Denver Express. Creatore's Band 14.

PERU.—WEBB OPERA HOUSE (F. B. Webb, mgr.): Under Southern Skies Feb. 24; good business; pleased. Adelaide Thurston 1 pleased big business. New England Folks 2; fair business. Atlas Light Burlesquers 8. The New Melody 9. Green Eyed Monster 26.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): Lilliputians Feb. 23; fair house. Old Cross Roads 25; delighted large house. Mason and Mason in Rudolph and Adolph 27; afternoon and evening; very good business.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): Down and Up Feb. 22 pleased large audience. John and Joe Kearney 26 failed to appear. Maud Ballington Booth, lecture, 2. Quincy Adams Sawyer 5. Through the Centre of the Earth 10.

LA PORTE.—HALL'S OPERA HOUSE (W. J. Hall, mgr.): Trinity Chimes Feb. 20 canceled. Weary Willie Walker 3. New England Folks 8 canceled. Field's Minstrels 9. Uncle Josh Spruceby 11. David Harum 21.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, mgr.): Adolph and Rudolph Feb. 26; delighted large audience; co. excellent. Stetson's U. T. C. 2. Adelaide Thurston in Polly Primrose 8. Jeffersons in The Rivals 11.

NEW CASTLE.—ALCAZER OPERA HOUSE (B. F. Brown, mgr.): New England Folks Feb. 26; good house; performance fair. An Aristocratic Tramp 1; poor house; performance fair. Through the Centre of the Earth 4.

BLOOMINGTON.—ARMORIAL THEATRE (W. M. Louden, mgr.): A Run on the Bank Feb. 26; good co.; business good. Through the Centre of the Earth 29; excellent co.; business good. Weary Willie Walker 1; poor co.; business poor. In Convict Stripes 10.

HUNTINGTON.—HARTER'S OPERA HOUSE (Ed Harter, mgr.): Beggar Prince Opera co. Feb. 26, 27; small business; poor satisfaction. New England Folks 1 pleased small house. Uncle Josh Spruceby 8.

WASHINGTON.—SPINK'S OPERA HOUSE (Frank Green, mgr.): Wilbur Mack co. Feb. 23, 24; show fair; patronage good. Run on the Bank 25; poor house; fair co. The Seward Show 29-5.

MADISON.—GRAND OPERA HOUSE (Graham and Scheick, mgrs.): Rogers and Young's Stock co. Feb. 29-5. Thelma 8. In Convict Stripes 10. Foxy Grandpa 16. Harris and Parkinson Stock co. 21-26.

HAMMOND.—TOWLE OPERA HOUSE (Joseph Wingfield, mgr.): Under Two Flags Feb. 28 pleased large audience. Denver Express 6. The Ragged Hero 13.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, mgr.): New England Folks 7. French Spy 12.——ITEM: Opera House again open after making improvements ordered by State Inspector.

FRANKFORT.—BLINN THEATRE (E. Langebrake, mgr.): Paula Edwardes in Winsome Winnie 10. The Old Melody 15.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Blondells in Through the Center of the Earth Feb. 25; S. R. O.; good performance.

NEW HARMONY.—THRALL'S OPERA HOUSE (Charles Chaffin, mgr.): Cattier's Medicine co. Feb. 24-1 (except 28); big business. Heter-Edison Show 2.

PORTLAND.—AUDITORIUM (Andrews and Littell, mgrs.): For Her Children's Sake 18.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, mgr.): Beggar Prince 2.

INDIAN TERRITORY.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): A Breezy Time Feb. 23; good co. to fair business. Jack C. Taylor 25-27; fair co. to poor business.

ARDMORE.—ROBINSON'S OPERA HOUSE (J. F. Robinson, mgr.): Roney Boys Feb. 24; good co.; attendance fair. Faust's Minstrels 25 pleased small business. A Breezy Time 27; poor co.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The County Fair 2 failed to appear. Marie Wainwright in Twelfth Night 11.——ITEMS: Owing to the general depression in theatrical lines, Manager M. E. Rice, of Huntington, W. Va., has decided to postpone the publication of his "National Opera House Reporter" until the first week in September. The paper is to be devoted solely to the interests of theatre managers.—Albert Odett, of Polk County, Minn., has bought the Opera House at Estherville, Ia. Consideration, $18,000.—Alfred Clarkson, of the Alphonse and Gaston co., rescued a lad from the river and saved the boy's life. Clarkson and a companion were crossing the river at Des Moines when they noticed a boy break through some thin ice on which he was skating. With the aid of a rope and poles they finally landed the boy on thick ice and pulled him ashore.—Robert V. Ferguson, who is playing Dr. McLure in J. H. Stoddard's production of The Bonnie Brier Bush, was formerly city editor of the Dubuque "Times," and was given a hearty reception by his old friends on the co.'s recent appearance in that city.—The Roosevelt Marching Club of Minneapolis will present the musical comedy, Baron Humbug, this month, playing in Minneapolis, St. Paul, and Duluth. Arrangements are pending for a performance of the piece in the Lafayette Theatre in Washington.—The Opera House at Kingsley, Ia., was totally destroyed by fire 25. The one occupant of the house jumped through a window and escaped.—A co. of three people is giving Peck's Bad Boy a realistic production in the smaller towns of South Dakota.—The University of Iowa students have settled, in debate, the love affairs of Hamlet and Ophelia, the decision being that Hamlet was to blame for that couple's lamentable love affair.—Nash and Burrows, of the Unique Theatre, Winnipeg, have secured control of the Bijou Theatre at Duluth, and expect to have a house in Fargo, which, with a new house in Winnipeg, will complete the circuit. FRANK E. FOSTER.

ELDORA.—WISNER OPERA HOUSE (Gilman and Kenoyer, mgrs.): William Owen Feb. 25 pleased fair house. The Troubadours 27 pleased small house. Leland T. Powers 15. What Happened to Jones 12. In a Woman's Power 17 canceled.——ITEMS: The Troubadours gave a sacred concert here Sunday, 28, as well as at Iowa Industrial School, located near here.—The undersigned acknowledges the receipt of a fine photograph of W. R. McKey, now starring in David Harum. ELLIS K. ROBB.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, mgr.): Bonnie Brier Bush Feb. 23; large audience; delightful performance. Hoity-Toity 3. Jeffersons in The Rivals 4. Dodge and Bowman Amusement co. 7, 8. A Millionaire Tramp 9. Alberta Gallatin 14. Al. G. Field 17.——ITEMS: The "Usher's" remarks in THE MIRROR of Feb. 25 regarding poor accommodations in the way of dressing-rooms in most theatres does not apply to Greene's, where the rooms are large, clean, well lighted and well ventilated; furthermore, they are protected from fire on the stage by a heavy brick wall. Manager Henderson, always up to date in the matter of fire protection, has recently added two exits out of the retiring rooms off the foyer.—It is reported here that Helen Hale, of the Peggy from Paris co., will soon retire from the stage on account of ill health. She was recently entertained here by Miss Snyder, a classmate at Wellesley.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Walker Whiteside in We Are King Feb. 23; good house and performance. J. H. Stoddart in Bonnie Brier Bush 24; large audience; captivated. Reuben Fax, as Posty, received a fair share of applause. Weary Willie Walker 27; small houses; medium show. Spotless Town 4. The Jeffersons in The Rivals 5. Marie Wainwright as Viola in Twelfth Night 7. The Power Behind the Throne 9. Holden Comedy co. 10-12. Just Struck Town 17. The Millionaire Tramp 19. Francis Wilson in Erminie 22. Warde and James 29.——COATES' OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.——ITEM: Hugh Grady, an old Dubuquer, was in town last week, advance agent of Marie Wainwright.

DES MOINES.—FOSTER'S OPERA HOUSE (Foster Amusement Co., mgrs.): E. H. Sothern Feb. 23; excellent co.; capacity; performance fine. Mary Mannering 24; excellent satisfaction to almost capacity. The Isle of Spice 29 pleased large business. Hoity-Toity 5. Marie Wainwright 12.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): Spotless Town 25-27; good performances to good business. The Millionaire Tramp 29-2 opened to good business. Alphonse and Gaston 3-5. Just Struck Town 7-9. Peck's Bad Boy 10-12.

CLINTON.—THE CLINTON (C. E. Dixon, bus. mgr.): Belle C. Jackson Concert co. 24; fair business and satisfaction. Quincy Adams Sawyer 27; capacity business at matinee; large business evening performance; satisfactory show. Creatore's Band 1; light business. For Mother's Sake 3. A Millionaire Tramp 7. Power Behind the Throne 8. Dodge and Bowman Amusement co. 11, 12. Are You a Mason 17. Nat C. Goodwin 19.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Dodge and Bowman co. in vaudeville and moving pictures Feb. 27; two performances; good average business; show of less than average merit. Creatore's Band 29 pleased fair audience. Isle of Spice 1; packed house; audience well pleased. East Lynne 3. Power Behind the Throne 4. Millionaire Tramp 5. Hickman-Bessy co. 7-12. Field's Minstrels 14. Ghosts 16.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): J. H. Stoddard in Beside the Bonnie Brier Bush Feb. 22; magnificent performance; good house. Marie Wainwright in Twelfth Night 4.——ITEMS: Performance of J. H. Stoddard considered by theatregoers most artistic ever given in Opera House.—President Bear, of Grand, returned from fifty-eighth business trip to New York city 25.

CRESTON.—TEMPLE GRAND THEATRE (Ed C. Keith, mgr.): Sanford Dodge in Shylock and Macbeth Feb. 15, 16; poor business; performance deserved much better. Side Tracked 18; topheavy house; performance below average. Walker Whiteside in Hamlet 2.——POTT'S OPERA HOUSE (J. H. Pott, mgr.): Old Arkansas 23. A Spotless Town 24. The Glaziers Carolinians 27.

MUSCATINE.—GRAND OPERA HOUSE (Direction Chamberlin, Kindt and Co.; Frank Hurst, res. mgr.): Quincy Adams Sawyer Feb. 23; excellent production to capacity. East Lynne 29; fair business; pleased. Katherine Willard in Power Behind the Throne 5. Marie Wainwright 10. Millionaire Tramp 11.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): E. H. Sothern Feb. 25; good satisfaction to well filled house. Quincy Adams Sawyer 28 pleased fair audience. Creatore's Band 29 afforded music lovers a fine entertainment; business fair. East Lynne 1; good performance; fair house.

ATLANTIC.—OPERA HOUSE (C. P. Hubbard, mgr.): Edwin Weeks' Entertainment co. Feb. 18 to full house; fairly pleased. Sanford Dodge in Hamlet 20; best of satisfaction, to $142.80. Just Struck Town 5. A Runaway Match 14. Beggar Prince Opera co. in Pirates of Penzance 25.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): Walker Whiteside Feb. 22; fair business; co. and play gave satisfaction. Powell Repertoire co. 29-6. What Happened to Jones 7. Minister's Daughter 10. Just Struck Town 16. Field's Minstrels 18.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, mgr.): Herbert Flint, hypnotist, Feb. 22-27; capacity every night; enthusiastic audiences. Bittner Stock co. 29. Alphonse and Gaston 1. A Country Girl 2. Mary Mannering in Harriet's Honeymoon 3. Hearts of Oak 5.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Bittner Stock co. Feb. 22-27; capable co.; fair business. Plays: Gambler's Bride, Only a Country Girl, Maloney's Wedding, The Parish Priest, Ole Olson. Marie Heath in For Mother's Sake 28; success; packed house. Side Tracked 3.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): Beggar Prince Opera co. Feb. 27-29 in Pirates of Penzance, Fra Diavolo; fair business; not as good as formally. Marie Wainwright 3. Hottest Coon in Dixie 7. Are You a Mason 25.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Walker Whiteside in Hamlet 1 delighted large and enthusiastic audience. Hearts of Oak 7.——ITEM: Leta Tucker has returned home, after playing the season with The Little Outcast co.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Walker Whiteside in We Are King Feb. 26; good business. Was She to Blame 27 pleased good house. The Millionaire Tramp 4. Alphonse and Gaston 5.

MISSOURI VALLEY.—NEW THEATRE (Will Smith, mgr.): A Devil's Lane Feb. 26; fair house; satisfaction. Peck's Bad Boy 5.——ITEM: Cora Swartz, late of Prince of Pilsen co., is visiting Mr. and Mrs. Charles Duer, of this city.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Walker Whiteside in Hamlet Feb. 24; crowded house; fine performance. Jeffersons in The Rivals 3. Powell-Portello co. in repertoire at popular prices 7-9. A Millionaire Tramp 10.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): Ireland Brothers' U. T. C. and Wonderful Fairyland 2, 3. Ed Lucas co. in Over the Sea 5. The Royal Slave 9.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Peggar Prince Opera co. Feb. 25, 26, in Fra Diavolo and Pirates of Penzance; pleased small houses. A Homespun Heart 29.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransier, mgr.): A Montana Outlaw Feb. 17; poor house; poor show. Marie Wainwright 5. William Owen 25.

ALGONA.—CALL OPERA HOUSE (C. C. Call, mgr.): A Royal Slave Feb. 26; small but appreciative audience. Beggar Prince Opera co. in The Pirates of Penzance 4.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): Hickman Bessy co. 3, 4. Barlow's Minstrels 5. In a Woman's Power 11. Powell-Portello co. 17-19. Peck's Bad Boy 23.

SPENCER.—GRAND OPERA HOUSE (Ben O. Tupper, mgr.): William Owen in When Louis XI was King 1.

GRINNELL.—COLONIAL THEATRE (H. F. Lanphere, mgr.): Walker Whiteside in Hamlet Feb. 25; good performance to fair house. Holty Toity 5.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearingen, mgrs.): Slayton Jubilee Singers 1 pleased a large audience.

ANITA.—JOHNSON'S OPERA HOUSE (H. H. Cate, mgr.): Fred High 4. A Merry Chase 15.

KANSAS.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, mgr.): Keilar Stock co. Feb. 22, 23, in Lady Audley's Secret, Fanchon the Cricket; fair co.; poor business. North Brothers' co. 29-5. Papa's Boy 7. Messenger Boy 8. Lyceum Stock co. 10-12. Macbeth 14. Old Arkansas 19. Faust 21. Si Plunkard 22.——HETRICK THEATRE (G. W. Johnson, mgr.): Gideon's Georgia Camp Meeting 23; good attraction to S. R. O. Punkin Husker 24; fair co.; good business. Just Struck Town 25; good house; satisfaction. A Wise Woman 27; excellent co.; good business. Hall's Musical Comedy co. 2.

PARSONS.—EDWARDS' OPERA HOUSE (Carrell and Neligh, mgrs.): North Brothers' Comedians (Western) Feb. 22-27 in Old Farmer Allen, Utah, The Little Princess, East Lynne, Volunteers, Man to Man, An Irishman's Troubles; fair business and co. Breckenridge Stock co. 29-2. A Wise Woman 4. A Messenger Boy 7. John Griffith in Macbeth 10. Si Plunkard 21. Hoity Toity 25. A Foxy Tramp 28. Zig Zag Alley 31. Little Outcast April 5. Stater's Madison Square Theatre co. 7-10.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): David Harum Feb. 23; good co.; pleased good business. New Eight Bells 24; poor co.; fair house. Blanche Walsh in The Resurrection 27; excellent co.; highly pleased capacity. 'Way Down East 1. Lost River 11.——TOLER AUDITORIUM (H. G. Toler and Son, mgrs.): Shipp's Indoor Circus, under auspices B. P. O. E., extra matinee and night performance, 22 to large audiences.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): Messenger Boy Feb. 22 pleased fair house. Just Struck Town 23; poor house; fair co. Gideon's Minstrels 24; poor house and co. Isabel Irving in The Crisis 26 delighted large house. Pumpkin Husker 27; large house; well pleased. Papa's boy 2. Breckenridge Stock co. 3-5. A Gentleman of France 7. John Griffith 9. When Knighthood Was in Flower 10. Sweet Clover 15.

IOLA.—GRAND THEATRE (C. H. Wheaton, mgr.): Punkin Husker Feb. 22; fair crowd and co. Just Struck Town 24; satisfied small house. The Wise Woman 26 pleased capacity. Devil's Lane 10. Macbeth 12. Hoity Toity 23.——A. O. U. W. OPERA HOUSE (T. T. Anderson, mgr.): Keller Stock co. 29-2. Old Arkansaw 18.

WELLINGTON.—WOOD'S OPERA HOUSE (M. H. Kirk, mgr.): Andrews Opera co. Feb. 26 in Birds of a Feather; highly pleased; fair house; co. excellent. A Devil's Lane 17. Si Plunkard 31.——AUDITORIUM (T. W. Butcher, mgr.): Katharine Ridgeway Concert co. 23; excellent satisfaction to full house; best attraction of season at this house.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Metropolitan Stock co. Feb. 22-27 in Mabel Heath, The Little Duchess, Brown's Mishaps, A Convict's Daughter, East Lynne, True Irish Hearts; fair business; co. fair. A. A. Farland (banjoist) 4. The Punkin Husker 5. Kerkhoff Dramatic co. 10-12. Poor Mr. Rich 14. A Devil's Lane 22.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): Breckenridge Repertoire co. Feb. 22-27; good co. and business. Plays: Nebraska, Land of the Sky, Irish-American, Guilty Without Crime, Down Where the Cotton Blossoms Grow, Her Bashful Admirer. Pumpkin Husker 3. Young's Faust 15. Hoity-Toity 21. Night on Broadway April 8.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): Murray Comedy co. Feb. 21-27 in War of Wealth, Pike County Folk, Resurrection, Her First Born, Convict Wife, In California; excellent business; good performances. Barlow Brothers' Minstrels 28; capacity; performance fair. Guy Stock co. 29-5 (except 3). Mrs. Fiske 3. Hoity Toity 12.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): A Messenger Boy Feb. 25; fair business and performance. Isabel Irving in The Crisis 27; S. R. O. at advanced prices; fine performance. John Griffith 11. Sweet Clover 16. Walker Whiteside 18.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Blanche Walsh in Resurrection Feb. 26; excellent co.; good house. Louis James and Frederick Warde in Alexander the Great 29; very strong co to good business. Walker Whiteside in We Are King 5.

COFFEYVILLE.—NEW AUDITORIUM (J. B. Tackett, mgr.): Pumpkin Husker Feb. 25; capacity; good co. A Wise Woman 1. Gideon's Camp Meeting co. 2. A Country Kid 5. Devil's Lane 12. John Griffith in Macbeth 16. Si Plunkard 19. Walter Whiteside in If I Were King 21. Zig-Zag Alley 30.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): A Millionaire Tramp Feb. 24; good co. and business. A Devil's Lane 3. Juvenal's Fun Makers 11, 12. Frank Mahara's Minstrels 14. A New York Banker April 8.

HOLTON.—KING'S OPERA HOUSE (Clyde King, mgr.): Spotless Town Feb. 23 failed to appear. Guy Stock co. 25-27 in My Jim, The [illegible], Wicked London; fair business; good performances; excellent specialties. Devil's Lane 4.

WINFIELD.—GRAND OPERA HOUSE (Edward R. Byers, mgr.): New Eight Bells Feb. 25; good satisfaction to good house. Andrews Opera co. in Birds of a Feather 27; fair show and business. Faust's Minstrels 12.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. C. Parker, mgr.): Andrews Opera co. Feb. 24; large and appreciative audience. She Would Not

Sip 7. Devil's Lane 14. Macbeth 17. Walker Whiteside 22. Old Arkansaw April 7.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Ottokar Malek Feb. 23; good satisfaction; fair business. David Harum 24; excellent co.; S. R. O.

OTTAWA.—ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): Walker Whiteside in We Are King 7.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): True S. James, former manager of English Stock co. of Paducah, presented an English play, The Old Melody, 23, 24. Play is above average, and Mr. James and his support handled the parts acceptably; business fair. Nat C. Goodwin in The Gilded Fool 25 received rousing welcome by best house of season. Pickings from Puck 26; fair performance to fair business. Columbus Stock co. 29-5. Van Dyke-Eaton co. 7-12. Charles Dalton in A Gentleman of France 14. Kersands' Minstrels 15. Chinese Honeymoon 16. Amelia Bingham in Olympe 19.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): The Little Homestead Feb 24; good performance; small audience. The Julians, with the Columbus Stock co., 25-27 in Two Nights in Rome, Du Barry, Fortune's Fool; strong performances to fair crowd. Ten Nights in a Bar Room 8. Kersands' Minstrels 11. Humpty Dumpty 12. Darkness and Daylight 16. A Life's Mistake 18.

LEXINGTON.—THEATRE (Charles Scott, mgr.): Ben Hur Feb. 21-23; broke all local records for four performances. Ethel Barrymore 25 to good business; greatest satisfaction. At the Old Cross Roads 27; fair business. Arizona 29; very ordinary co. to light business. Little Homestead 1; performance and business fair. Rose Coghlan 7.——ITEM: Thomas Hulball, member Ben Hur co., is here, patient at the St. Joseph Hospital with pneumonia.

ASHLAND.—THEATRE (Joseph Gallick, mgr.): Quinlan and Wall's Minstrels Feb. 22; poor performance; deservedly small house. A Hoosier Girl 23 delighted large audience. The Minister's Son 25 pleased good business. Mary Emerson in His Majesty and the Maid 29; excellent performance; fair house. Little Homestead 4. Vogel's Minstrels 8.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Van Dyke Stock co. Feb. 25-27 in Miss Hursey from Jersey, Across the Desert, A Cowboy's Girl; big business; pleasing performances. Ten Nights in a Bar Room 2. Wilbur Mack co. 7-12.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): The Little Homestead Feb. 26; good business; splendid co. Arizona 1. County Chairman 8. Humpty Dumpty 9. Vogel's Minstrels 11. Foxy Grandpa 17. Chinese Honeymoon 18. Wilbur-Mack co. 21-24, 26. 'Way Down East 25.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): True S. James Feb. 26, 27 canceled. Wilbur Mack co. 29-5 opened in Under a Shadow for week to full house. Kersands' Minstrels 10.——ITEM: The True S. James co. stranded in Paducah last week.

PARIS.—GRAND OPERA HOUSE (E. C. Wiggins, mgr.): Little Homestead Feb. 29; fair house; performance fair. Humpty Dumpty 8. Vogel's Minstrels 10. Royer Brothers in Next Door 15. Last Days of Pompeii 18. 'Way Down East 24.

WINCHESTER.—THE WINCHESTER (Clyde Gaines, mgr.): Minister's Son Feb. 23; excellent performance; large house. Little Homestead 27; fair performance; small house. Humpty Dumpty 4.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Kersand's Minstrels 14. 'Way Down East 18.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): The Prince of Tatters Feb. 24; good production; crowded house. A Bachelor's Romance 27; excellent performance to large house. Grau Opera co. in El Capitan and The Isle of Champagne 29; fair co.; good houses. Richard Carvel 2. Eight Bells 3. Wizard of Oz 4. Clay Clement 6. Black Patti 10. Four Cohans 11. Where Is Cobb 13. A Life's Mistake 17. Katherine Kidder 18.

NEW IBERIA.—VENDOME OPERA HOUSE (J. R. Burke, mgr.): Florodora Feb. 28; good co.; highly pleased S. R. O.——ITEMS: This closes the season. The Opera House will be condemned 1 by city authorities for noncompliance with law in regard to fire protection (exits, etc.).—It is rumored that a stock co. is being formed for the purpose of erecting a new and modern opera house here.

ALEXANDRIA.—RAPIDES THEATRE (Edwin H. Flagg, mgr.): Sweet Clover Feb. 23; big business. Harry Beresford 26; excellent co.; good business. Grau's Opera co. in El Capitan 2. Four Cohans 6. Tim Murphy 13. Valley Forge 15. Katherine Kidder 17. Lost River 26. Friend of the Family April 3. Winsome Winnie 6. Romeo and Juliet 10.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Season closed Feb. 28 with E. J. Carpenter in The Little Outcast to S. R. O.; best co. of season.

THIBODAUX.—OPERA HOUSE (H. L. Gibbs, mgr.): A Little Outcast Feb. 27; small business, owing to Lenten season; co. good.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Professor's Love Story Feb. 27; good houses. Four Cohans 5. Andrew Robson 28.

FRANKLIN.—AUDITORIUM (Abel and Boral, mgrs.): A Little Outcast Feb. 28 pleased good business.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Maude Adams Feb. 29 to capacity; attraction fair. Herrmann the Great 1; good business. Keystone Dramatic co. 2-5 in The Senator's Daughter, For Home and Honor, Camille, Utah, The Hand of Man, The Fatal Scar, East Lynne, Dixie Land to excellent business; attraction good. Harry Leighton in Othello 7. Foxy Grandpa 8. A Texas Steer 9. Dockstader's Minstrels 10.——ITEM: Norman Conners was here on business 29.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): William Collier in The Dictator Feb. 24 delighted good audience. Sky Farm 26, 27; capable co.; pleased fair audiences. Keystone Dramatic co. 7-12. A Texas Steer 14. Dockstader's Minstrels 21. Myrkle-Harder co. 22-26. Lovers' Lane April 1, 2.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Huntley's Minstrels (local) Feb. 26; S. R. O.; good performance. Camden Concert Band 28; large and well pleased audience. Stetson's U. T. C. 1. Othello 10. Shepherd's Pictures 21, 22.——ITEMS: Manager Crockett returned from Washington, D. C., 24.—Prof. D. W. Clark, of the theatre orchestra, has been confined to his room several weeks—Edward L. Ganderua was in town 26.

LEWISTON.—MUSIC HALL (Hosbery and Cheltham, mgrs.): Boston Ladies' Symphony Orchestra 1 pleased large house.——EMPIRE THEATRE (Cahn and Grant, mgrs.): Keystone Dramatic co. Feb. 25-1 pleased good houses. Herrmann 2. Sky Farm 3, 4.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Stetson's U. T. C. Feb. 29 failed to please small house. Looping the Loop 2; highly pleased good audience. Sky Farm 3; well balanced co.; fair returns. Herrmann the Great 5.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Sky Farm 1; excellent performance; fair audience. Ladies' Boston Symphony Orchestra 3. Herrmann the Great 4. Loop the Loop 5. Stetson's U. T. C. 9. Prince of Pilsen 23.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Bennett-Moulton Stock co. Feb. 22-27 closed to fine business. Plays: The Great Mill Strike, The Outcast of Society, In the Sultan's Palace, The Ticket of Leave Man, The Lyndon Bank Robbery; pleasing co. and performances. London Gaiety Girls Burlesque 29; fair performance to packed house. Kelcey and Shannon in Sherlock Holmes 3. Emma Bunting Stock co. 7-12. Lyman Twins in At the Races 14. Culhane, Chase and West's Minstrels 17. Real Widow Brown 19. Cook-Church Stock co. 21-26.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Wealth and Poverty Feb. 27; good performance; fair business. Frank Daniels in The Office Boy 29; large and appreciative audience; largest house of season. Why Women Sin 8. Culhane, Chace and Weston's Minstrels 12. Shore Acres 14. King Dodo 17. In the Palace of the King 18. The Storks 19. Haverly's Minstrels 21. Morrison's Faust 22. The Real Widow Brown 24. Peck's Bad Boy 26.——ITEM: Bonnie Maginn joined Frank Daniels' co. here, to replace Eva Tanguay.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futterer, mgr.): Damon and Pythias Feb. 25; fair performance and business. Carnival Entertainers 2. Uncle Hez 4. Emma Bunting co. 14-19. London Gaiety Girls 21.

SALISBURY.—ULMAN GRAND OPERA (S. and I. Ulman, mgrs.): For Her Sake Feb. 26; excellent performance; good business. Culhane, Chase and Weston Minstrels 4. White's Faust 18.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, mgr.): Wealth and Poverty Feb. 27; small business; co. first-class; pleased. Uncle Hez 3. Fisher's Minstrels 7.

MASSACHUSETTS.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Marion Francis Stock co. Feb. 29-5 (except 2); performance and attendance satisfactory. Plays: Tennessee's Pardner, To Be Buried Alive, The Burglar With A Daring Conspiracy, The Price of Shame, Bound by Honor, The Power of Wealth, and East Lynne. William Collier in The Dictator 2; performance good; crowded house. Bennett-Moulton Comedy co. 7-12.——ITEMS: The Lynn Theatre has made arrangements with Cahn and Grant to do their booking through them.—The Lynn Theatre Syndicate is making arrangements to build a new theatre, with a seating capacity of about 1,200. It is expected to be a vaudeville house.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Daniel R. Ryan co. Feb. 23-27; fair business. Plays: The Gilded Fool, A Royal Lover, The Great Ruby, The Lost Paradise, Monte Cristo, The Fatal Wedding, Virginius, The Three Musketeers. Harry Leighton and Florence Gale in Othello 29; light business. Fenberg Stock co. (return) 1-5 opened in A Red Cross Nurse to large and pleased audience. Marie McNeil and Mallory Brothers and Brooks made hits in musical specialties. Sky Farm 16. Under Southern Skies 17. Girls Will Be Girls 19. Texas Steer 21. Keystone Dramatic co. 22-26.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Katherine Rober Feb. 22-27; poor houses. Herrmann the Great 29; clever performance to fair house. Looping the Loop 1; excellent performance; good house. William Collier 3. A Texas Steer 4. Shipman's Othello 5. Myrkle-Harder co. 7-12. Dockstader's Minstrels 16.——COLONIAL (Weber and Rush, mgrs.): J. K. Murray and Clara Lane in Arrah-na-Pogue 25-27 delighted packed houses. The Way of the Transgressor well received by good houses 29-2. Man to Man 3-5. For His Brother's Crime 7-9. A Man of the World 10-12. The Lighthouse by the Sea 14-16.

LOWELL.—OPERA HOUSE (Gay Brothers and Hosford, mgr.): Dot Karroll co. Feb. 29-5; good houses. Plays: A Night in Chinatown, The Kidnappers, The Real Lord Lennox, My Lady Nell, Resurrection, Nevada or the Devil's Mine, The Lion and the Mouse, The Fatal Likeness, Cinderella. Charles Grapewin in The Awakening of Mr. Pipp 7. A Texas Steer 8. Girls Will Be Girls 9. Looping the Loop 10. Sky Farm 11, 12.——ACADEMY OF MUSIC (Richard F. Murphy, mgr.): Man to Man 29-2; fair business. Way of the Transgressor 3-6. Shadow of the Gallows 7-9. The Lighthouse by the Sea 10-12.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Daniel Ryan Feb. 29-5. Plays: The Lost Paradise, Three Musketeers, The Gilded Fool, Virginius, The Fatal Wedding, The Great Ruby, A Royal Lover, Monte Cristo, For Her Sake; good business. Fiske Stock co., headed by Grace Hamilton and Earle Simmons, 7-12. Plays: A Soldier of the Empire, Breaking the Ban, Knobs of Tennessee, Jennie the Mascot, Dr. Jekyll and Mr. Hyde, A Struggle for Liberty, At the French Ball, Sign of the Crucifix, Clemenceau Case, Irish Rebel, Cinderella.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, mgr.): William Bonelli in A Man of the World 5; good advance sale.——EMPIRE THEATRE (James P. Sullivan, mgr.): Harcourt Comedy co. filled good week ending 5. Julia Marlowe in When Knighthood Was in Flower 8. Archie Boyd in Joshua Whitcomb 9. The Awakening of Mr. Pipp 11. Dockstader's Minstrels 12. John Drew 18.——ITEM: Mgr. Meade of the Richmond Theatre was in New York during the past week.

HOLYOKE.—OPERA HOUSE (B. L. Potter, mgr.): A Texas Steer Feb. 26; fair co.; good house. Jere McAuliffe Stock co. 29-5. Plays: Shamus O'Brien, A Runaway Match, Between Love and Duty, The Penitent, The Belle of Richmond, Outcasts of a Great City, A Wife's Honor, Pitfalls of New York, Great Sanford Mystery; good business. Corse Payton's Stock co. 7-12.——THE EMPIRE (T. F. Murray, mgr.): Joshua Whitcomb 3-5; good co.; fair business. An Heiress to Millions 7-9.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, mgr.): The event of the season was Nance O'Neil's presentation of Magda Feb. 22, with an indifferent co. to a fair house. Ireland was duly freed by a satisfactory production of Robert Emmet 26. Roe Stock co. opened successful engagement 29-3. Julia Marlowe 4. Archie Boyd as Joshua Whitcomb 8. Maude Adams 10. How Old Is Ann 11. Smith College Musical Clubs 16.

WORCESTER.—THEATRE (W. A. Drowne, res. mgr.): Earl of Pawtucket 26, 27; delightful performance; satisfactory attendance. Maude Adams 1; excellent co. and attendance. A Texas Steer 2 pleased fair house. William Collier in The Dictator 4. Kate Claxton in The Two Orphans 8.——FRANKLIN SQUARE THEATRE (J. H. Murphy, res. mgr.): J. K. Murray in Arrah-na-Pogue 29-5; performance good; good business. Rice's Show Girl 7-12.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Edward Harrigan in Old Lavender Feb. 26; fair house; pleased. A Texas Steer 27; good business. Virginia Harned 29; fine audience; excellent co. The Fays in vaudeville 1-5; opening nights large; interesting performances. Julia Marlowe 7. Harcourt Comedy co. 8-12. Dockstader's Minstrels 14. William Faversham 15. John Drew 19

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Garside, Condit and Mack opened in Forgiven Feb. 29-5 to S. R. O.; entire satisfaction; business continuing good balance of week. Plays: Courier to the Czar, The Minister, Resurrection, Race for a Wife, Deadwood Dick, Case of Identity, Two Orphans, and A Sleeping City. Katherine Rober 7-12.

FITCHBURG.—CUMINGS' THEATRE (John R. Oldfield, mgr.): Paul Revere Feb. 27; fair business; good satisfaction. Corse Payton Stock co. 29-5 opened to good business. Plays: The Lost Paradise, Thelma, The Two Colonels, Drifted Apart, The Child Stealer, Over the Hills to the Poor House, The Irish Corporal. A Texas Steer 7. The Awakening of Mr. Pipp 8.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): William Collier in The Dictator 1; large houses. Harry Leighton in Othello 2; small but pleased audience. Girls Will Be Girls (third visit this season) 4 to capacity.

ROCKLAND.—OPERA HOUSE (John J. Bulwer, mgr.): T. H. Williams' Souvenir Specialty and Picture co. 3-5.

MICHIGAN.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Field's Minstrels Feb. 25; excellent co.; best minstrels seen here in many years; S. R. O. Rucker's Korak Wonder co. 29 for three weeks; opened in Ten Nights in a Bar Rooom; fair co. and business.——ITEM: The members of Al. G. Field's Minstrels were entertained by Adrian Lody, No. 429, B. P. O. E., after evening performance at a social session 25. They very kindly reciprocated by entertaining the lodge with songs, recitations and monologues of two hours and made a very enjoyable evening.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Weary Willie Walker Feb. 23; fair business. William H. Crane in The Spenders 26 to S. R. O.; enthusiastic audience. The Minister's Daughters 27; fair house. Davidson Stock 29 in The Secret Dispatch to full house. Bertha Galland in Dorothy Vernon of Haddon Hall. Davidson Stock 2-5 in Parson Jim, The Banker's Daughter, Ten Nights in a Bar Room, 'Possum Ridge, and Jack the Giant Killer.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, mgr.): Davidson's Stock co. Feb. 22-27; good co.; satisfaction; booked them for next season. Plays: The Secret Dispatch, Parson Jim, The Westerner, Banker's Daughter, Early Dawn, The Train Robber, and Jack the Giant Killer. Stetson's U. T. C. 29; S. R. O.; nice co. Ragged Hero 12. David Harum 22.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Weary Willie Walker Feb. 24; fair business; poor co. William H. Crane in The Spenders 25; very large and enthusiastic audience. The Minister's Daughter 26; fair co. and house. Bertha Galland in Dorothy Vernon of Haddon Hall 29; excellent co.; finished production to large business. Davidson Stock co. 7-12.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Eisler, mgr.): Ross Crane Feb. 18 pleased large house. Hunt Stock co. 22-27; good co. and business. Plays: The Ranch King, Maude Muller, My Mother-in-Law, Myrtle Fern, Monte Cristo, The Little Sinner. The Byrons 3. Trixie Monroe 4. Stetson's U. T. C. 7. For Hearth and Home 11.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Adelaide Thurston in Pretty Polly Primrose Feb. 24; good house and satisfaction. The Heart of Maryland 25; fair house; pleased. Field's Minstrels 26; S. R. O.; excellent co. Weary Willie Walker 27; light business. Bertha Galland 2. Stetson's U. T. C. 4.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): The Sign of the Four Feb. 24 pleased small audience. Adelaide Thurston in Polly Primrose 26 delighted fair audience. Field's Minstrels 29; crowded house. Stetson's U. T. C. 2. Whitewashing Julia, with Fay Davis, 8.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): 'Kennedy Players Feb. 22-27. Plays: Cheek, The Midnight Express, Faust, The King of Counterfeiters, Sapho, Grit, the Newsboy, and Two Jolly Tramps; good houses; pleased. Stetson's U. T. C. 15.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Sam T. Jack's Burlesque co. Feb. 26 drew very large "stag" audience. Davidson Stock co. changed from 29-5 to 21-26. New England Folks 12.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Sam T. Jack's Burlesque co Feb. 26; good business; fair co. Passion Play 7. Alphonse and Gaston 10 canceled. John B. De Motte 14, 15. Neil Burgess in County Fair 31.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): David Harum 8.——ITEM: Architect Chubb, of Chicago, interviewed Mr. Peterson this week, and carried plans and specifications for the new theatre.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Myrkle-Hardder co. closed very successful week Feb. 27. Monte Cristo 2; fair performance and house.——EDISON THEATRE (B. J. McCormick, mgr.): The Earl of Pawtucket 7 canceled.

YPSILANTI.—OPERA HOUSE (F. E. Case, mgr.): German Theatre co. in Magda Feb. 25; good performance; light house. John Sturgeon in Monte Cristo 5. Hunt Stock co. (return) 7-9. The Great Lafayette 15.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): Willis Stock co. Feb. 23, 24 in Son of Monte Cristo and A Homespun Heart; good houses. Gertrude Coghlan 26 canceled. David Harum 2.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): Sam T. Jack's Feb. 27; good show; fair house. Monte Cristo 5. Stetson's U. T. C. 9. Hunt Stock co. 10-12.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): The Heart of Maryland Feb. 26 pleased fair house. Field's Minstrels 1; highly delighted large house.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, mgr.): Gorton's Minstrels 10. Missouri Girl 25.

FLINT.—STONE'S OPERA HOUSE (Albert C. Fegy, mgr.): Weary Willie Walker Feb. 25; fair co. and house. Hunt's Stock co. 1-5; good houses.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): French Spy Feb. 27 failed to appear.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): David Harum 5.

MUSKEGON.—THE GRAND (Ray N. McGraft, mgr.): Head Waiters 13.

MINNESOTA.

OWATONNA.—METROPOLITAN (Ward and Arthur, lessees; J. W. Rowland, res. mgr.): A Beggar Prince co. Feb. 22; satisfactory performance; good co. Ole Olson 24; fair co. and business. Midnight Express 25; poor satisfaction; fine business. A Royal Slave 1; capable co.; gave best satisfaction to packed house. Peck's Bad Boy 5. Happy Hooligan 9. William Owen 14.——ITEMS: Report has been circulated here to effect that Proprietor Gage, of Albert Lea Broadway, will build new modern opera house at Austin.—The Metropolitan Opera House, erected in 1896 at cost of $35,000 by syndicate of prominent citizens—about thirty in number—will be sold under foreclosure on March 8. Most of stockholders are responsible and expect to retain ownership of property, but are letting house go to sale to freeze out holders of non-assessable stock, who have lost interest in business and refuse to take active part in upbuilding of the establishment. The mortgage is for $6,000, and is held by First National Bank of Owatonna. The house has paid a good rate of interest on money invested.—Correspondent is reliably informed that Bear and Beall, of Mankato, are making an effort to sublease the Metropolitan from Ward and Arthur. Former concern has already completed negotiations for Faribault house, and it is expected will endeavor to secure houses on six-night circuit through this section of the State. Other towns besides Owatonna and Faribault may be Rochester, Mankato, Sioux City, Ia.; Sioux Falls, S. D., and Northfield. This will be a very convenient circuit for all sorts of companies, as all towns are good, and railroad accommodations are the best.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Griebel, Jr., mgr.): Ole Olson Feb. 26, 27; fair houses and performances. Marie Wainwright 29; good house; co. fine. Hottest Coon in Dixie 1. Royal Slave 4. Are You a Mason 10. Side Tracked 11. U. T. C. 16. The Fatal Wedding 17. William Owen 18. Peck's Bad Boy 19. Paul Gilmore 21.——ITEM: Owing to a fire at Stillwater, which destroyed the theatre there, the Ole Olson co. played here the 27, being an open date.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Ole Olson Feb. 23; good co.; fair business. Marie Wainwright in Twelfth Night 26; fair co.; good business. Fast Mail 27; good co.; good business. A Royal Slave 2. Peck's Bad Boy 3. Happy Hooligan 10. William Owen 16.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Warner Comedy co. Feb. 22-27; good co. and house. Plays: Doris, Brother and Sister, Mercy's Marriage, Dads and Dollars, Hazel Kirke, Foxy Grandpa, and What Happened to Smith. Are You a Mason 1. The Man from Sweden 5. Paul Gilmore 9.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): David Harum Feb. 15; packed huse; fine performance; audience highly pleased. Winninger Brothers 22-27; good houses; good co.; audiences well pleased. A Royal Slave 5.

NORTHFIELD.—AUDITORIUM (A. K. Ware, owner): Hearon Sisters Concert co. Feb. 24; large horse; pleased. Midnight Express 26; fair co. and business. Olympia Stock co. 29-2 in The Breakers, A Ragged Hero, and The Waif. Rev. J. M. Cleary 3.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): David Harum Feb. 22 pleased good house. Marie Wainwright in Twelfth Night 25; excellent business. Weary Willie Walker 2. Happy Hooligan 4.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): The Burglar Feb. 26; good house; fine performance. William Owen 8. Side Tracked 15. Empire Stock co. 24-26.

ALBERT LEA.—BROADWAY THEATRE (W. F. Gage, mgr.): Marie Wainwright 1. Happy Hooligan 5. Winninger Brothers 7-12. Paul Gilmore 19.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Fatal Wedding 3.

MISSISSIPPI.

NATCHEZ.—BAKER GRAND (Clark and Gardener, mgrs.): Four Cohans 4. Wizard of Oz 7. At Valley Forge 15. Tim Murphy in A Bachelor's Romance 16. Alice Johnson in A Friend of the Family 24. Lost River 28. Andrew Robson in Richard Carvel 29. The Girl from Dixie April 1. The Funny Mr. Dooley 11. Joe Jefferson in Rip Van Winkle 15. Marie Cahill in Nancy Brown 25.——ITEM: This theatre will be open all the Summer, presenting stock, dramatic and vaudeville.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer mgr.): Nat C. Goodwin in The Gilded Fool Feb. 22 thoroughly pleased large audience. The Chaperons 25 delighted good business. Lewis Morrison 29. Grau Opera co. 1 canceled. Parish Priest 2 canceled. A Little Outcast 2. Eight Bells 3. Four Cohans 4. Wizard of Oz 5. Black Patti 14. Katherine Kidder 19 canceled. Lost River 29. Andrew Robson 30.

PORT GIBSON.—HACKETT'S THEATRE (N. L. Hackett and Co., mgrs.): Pollard Stock co. Feb. 8-10 to fair returns; co. poor. Plays: Wanted a Wife, Unforsaken, Dady's Sweetheart. Maloney's Wedding 18 canceled. The Green Eyed Monster 22; good business; co. strong. In Louisiana 24 canceled. A Life's Mistake (return) 8. Alabama (local) 11. Little Outcast 14. Mabel Paige co. 28-April 2.

JACKSON.—THE CENTURY (F. T. Raiford, mgr.): In Louisiana Feb. 23; business good; co. poor. The Chaperons 26 disappointed large house. Four Cohans 29 delighted capacity. Harry Beresford 1. The Parish Priest 3 canceled. Zig Zag Alley 4 canceled. Eight Bells 5. Little Outcast 7. Wizard of Oz 8. A Friend of the Family 16.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolerstein and Co., mgrs.): Sadie Martinot Feb. 17 in His Excellency the Governor to fair audience; pleased. In Louisiana 24; small house; co. poor. Lewis Morrison 1. A Little Outcast 9. A Friend of the Family 17. Mabel Paige Stock co. 21-23.

GREENVILLE.—GRAND OPERA HOUSE (H. E. March, mgr.): Rose Coghlan in The Greatest Thing In the World Feb. 25; big business; co. fair. Marie Dale in Miss Hursey from Jersey 28; rotten play; Miss Dale clever.

COLUMBUS.—OPERA HOUSE (T. J. Lock, mgr.): A Life's Mistake Feb. 26; good business; excellent performance. Miss Hursey from Jersey 2. Hoyt's Comedy co. 7-12.

BROOKHAVEN.—HEUCK'S OPERA HOUSE (C. Heuck, mgr.): McDonald Stock co. Feb. 22-27; show bad; business bad. Arion Concert 29. A Little Outcast 5.

M'COMB CITY.—NEW OPERA HOUSE (A. J. Hackett,, mgr.): The Dixie Minstrels Feb. 26; good co.; S. R. O. A Little Outcast 5. The Cavalier April 4.

CANTON.—OPERA HOUSE (O. J. Herron, mgr.): In Louisiana Feb. 22; large and appreciative audience.

MERIDIAN.—GRAND OPERA HOUSE (L. Rothenberg, mgr.): Lewis Morrison in Faust Feb. 26 pleased capacity. Friend of the Family 14.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, mgr.): The Cavalier Feb. 24; fair business. David Harum 26 pleased large audience. The Rivals by the Jeffersons 27; large business. Mrs. Fiske in Mary of Magdala 29 to capacity; audience well pleased. Mary Mannering 2. Walker Whiteside 5. Isabel Irving 7. Hoity Toity 11. When Knighthood Was In Flower 12.——LYCEUM THEATRE (C. U. Philley, mgr.): The Punkin Husker 21 drew well. Irwin's Burlesquers 22-24 did enormous business. For Her Children's Sake 25-27; good business. A Hot Old Time 28, 29; packed houses; good performance. Rentz-Santley co. 1-3. Uncle Josh Spruceby 4, 5.——LYRIC THEATRE (E. P. Churchill, mgr.): Kingsley-Russell co. 22-27; good business. A Cheerful Liar 28-1. Too Rich to Marry 2-5. The Bohemian Burlesquers 6.

SPRINGFIELD.—BALDWIN THEATRE (George F. Ollendorff, mgr.): Isabel Irving in The Crisis Feb. 22; house packed; performance excellent. Willard Sims in Pickings from Puck 23; house poor; audience pleased. Barlow's Minstrels 24; pleasing performance. Georgia Camp Meeting 26; fair house. Murray Comedy co. 29-5. When Knighthood Was in Flower 7. Walker Whiteside 9. Si Plunkard 10. 'Way Down East 11. Prince of Pilsen 12. Lost River 14. The Flints 15-19. Irving French co. 21-23. Al. G. Field 24.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): John Griffith in Macbeth Feb. 24 failed to appear on account of co. missing connections in St. Louis; house sold out; patrons greatly disappointed. Blind Boone 1; house packed. Quincy Adams Sawyer 5. Joseph De Grasse in Merchant of Venice 8. Walker Whiteside 14.——ITEM: This brand new theatre will be formally opened 14 with Walker Whiteside in We Are King. The house will be closed from 8 until the opening for the Chicago decorators to finish interior.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Isabel Irving in The Crisis Feb. 23 delighted large and enthusiastic audience. Barlow's Minstrels 25; fair audience and attraction. Gideon's Georgia Camp Meeting 27; topheavy house; pleased. Punkin Huskers 28; good business; fair co. Morey Stock co. 1-5. John Griffith 7. Walker Wihteside 8. When Knighthood Was in Flower 9. 'Way Down East 10. Si Plunkard 12. Lost River 13. Sweet Clover 14.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Coon Hollow Feb. 25; fair house and co. David Harum 27; good house and co. Power Behind the Throne 29; co. good; business same. Quincy Adams Sawyer 4. Old Arkansas 7. Merchant of Venice 10. Ten Nights in a Bar Room 15. Lulu Tyler Gates co. 16. Uncle Si Haskins 18. Woman Against Woman 21. Breezy Time 28. Minister's Daughters April 1.

AURORA.—MINOR'S OPERA HOUSE (Louis J. Minor, mgr.): North Brothers Feb. 15-21; fair business and co. Telephone Girl 22; fair performance; good business. Gledon's Camp Meeting 25; good business; best colored co. ever here. Papa's Boy 1. John Griffith in Macbeth 5. Si Plunkard 11. Flints 12-14. Floyd R. Briggs co. 17-19. Old Arkansaw 25.

MACON.—BLEES THEATRE (H. E. Logan, mgr.): Yon Yonson Feb. 18; fair performance and house. Josh Spruceby 22; good business. Alma Barrett Opera co. 23; good performance to fair house. Quincy Adams Sawyer 2. Old Arkansaw 4. Woman Against Woman 15. Majestic Theatre co. 17-20. Marie Wainwright 26.

MARSHALL.—OPERA HOUSE (William Striker, mgr.): Katherine Willard in The Power Behind the Throne Feb. 23; crowded houses; best show of season. The Merchant of Venice 2. A Borrowed Wife 4. Old Arkansaw 11. Blind Boone Concert co. 15. Woman Against Woman 29.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): The Rivals Feb. 24 pleased good business. The Power Behind the Throne 27; first-class performance; good business. Quincy Adams Sawyer 3. Old Arkansas 5. Bohemian Burlesquers 7. Merchant of Venice 9. Ten Nights in a Bar Room 11.

KIRKSVILLE.—THE HARRINGTON THEATRE (F. M. Harrington, mgr.): Uncle Josh Spruceby Feb. 27; fair business. Quincy Adams Sawyer 1; big business; fine scenery; splendid satisfaction. Barlow's Minstrels 4.

NEVADA.—MOORE'S THEATRE (E. A. Stettmund, mgr.): Jeffersons in The Rivals Feb. 22; one of best attractions of season. John Griffith in Macbeth 1. Si Plunkard 8. Walker Whiteside 11. Murry Stock co. 14-19. Guy Stock co. 28-April 2.

LOUISIANA.—PARKS' THEATRE (Druey Parks, mgr.): Coon Hollow Feb. 25; fair house; creditable performance. A Hot Old Time 2. His Nibs the Baron 5. Quincy Adams Sawyer 7. Hearts of Oak 12. Woman Against Woman 14.

BOONVILLE.—STEPHENS' OPERA HOUSE (Stephens and Hickman, mgrs.): Quincy Adams Sawyer Feb. 24 to S. R. O.; co. excellent; audience enthusiastic. Katherine Willard in Power Behind the Throne 26; large and well pleased audience.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, mgr.): Gideon's Georgia Camp Meeting (return) Feb. 28; fair business; good co. John Griffith 4. When Knighthod Was in Flower. 5. Morley's Opera co. 5-12.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Rmance of Coon Hollow Feb. 27; good business. Si Plunkard 29. Warde and James 1. When Knighthood Was in Flower 2. Happy Hooligan 5.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): Quincy Adams Sawyer Feb. 26 pleased large house. Circus Day 5. Old Arkansaw 9.

DE SOTO.—JEFFERSON THEATRE (Leon Herrick, mgr.): 'Way Down East 12. Uncle Josh Spruceby 16. Kersand's Minstrels 26. A Life's Mistake 28. Zix Zag Town 31.

LAMAR.—OPERA HOUSE (J. B. McGilvray, mgr.): Just Struck Town Feb. 22; light business; capable co. John Griffith in Macbeth 2. Si Plunkard 9. Irving French co. 14-16.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (L. Markward, mgr.): Barlow's Minstrels Feb. 26; good co.; good house. Merchant of Venice 29; good co.; S. R. O.

CLINTON.—BIXMAN'S NEW THEATRE (W. P. Jarvis, mgr.): John Griffith in Macbeth Feb. 29 pleased big house. Si Plunkard 5.

MONTANA.

BUTTE.—BROADWAY THEATRE (Dick P. Sutton, mgr.): Are You a Mason Feb. 21-24; fair show; poor business. Erik of Sweden 25; poor houses. Ghosts 26, 27; fair business. Paul Gilmore 28, 29. The Eternal City 1-3. Ten Nights in a Bar Room 11, 12. Anna Held 13, 14. Howard Kyle 15, 16. Rose Coghlan 27, 28.

MISSOULA.—UNION OPERA HOUSE (A. H. Hartley, mgr.): Alberta Gallatin in Ghosts Feb. 25 greatly charmed intensely interested and large audience. Paul Gilmore in The Mummy and the Humming Bird 26; delightful co.; good house. Ben Hendricks in Erik of Sweden 29.

HELENA.—THEATRE (Fred J. Agatz, mgr.): Are You a Mason Feb. 26; fair house; good performance. Paul Gilmore in The Mummy and the Humming Bird 27; good house; good performance. Eternal City 29. Ghosts 6.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Alberta Gallatin in Ghosts Feb. 25; fair business; excellent co. Paul Gilmore in The Mummy and the Humming Bird 1.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): Paul Gilmore in The Mummy and the Humming Bird 5.

NEBRASKA.

BEATRICE.—PADDOCK OPERA HOUSE (G. H. Johnson, mgr.): Peck's Bad Boy Feb. 22; topheavy house; well pleased. A Millionaire Tramp 25; fair house and co. Side Tracked 1. King Perkins co. 4. Mahara's Minstrels 19. Marie Wainwright 22. Jolly Man's Troubles 24.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): For Mother's Sake Feb. 24; big house; excellent performance. Peck's Bad Boy 25; fair house; fair performance. Side Tracked 27; big house; fair performance. Sun's Minstrels (return) 7.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): The Millionaire Tramp Feb. 26, 27; good business. Mrs. Fiske 1. Mary Mannering 2. The Flints 3-5. Isabel Irving 9. Nat C. Goodwin 10. Ole Olson 11, 12. The Eternal City 16.

NEBRASKA CITY.—OVERLAND THEATRE (Clarence Clagett, mgr.): Ten Nights in a Bar Room Feb. 25; fair performance; light house. A Devil's Lane 29; good performance! fair house. Side Tracked 2. Kingley Russell co. 7-12.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): For Mother's Sake Feb. 23; fair co. and business. Pride of Jennico 26; fine attractions; pleased house. Sun's Minstrels 5.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): For Mother's Sake Feb 22; fair house; good performance. The Pride of Jennico 27; fine performance; appreciative audience.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Peck's Bad Boy Feb. 24; co. fair; big house. Side Tracked 26; fair business; audience well pleased. The Flints 29, 1; packed house.

FREMONT.—NEW LARSON THEATRE: Lilliputians Feb. 27; good performance. Peck's Bad Boy 29; clever little show. A Gentleman from France 4. Isabel Irving 11. Devil's Auction 23.

CENTRAL CITY.—GRAND (H. E. Glatfelter, mgr.): Peck's Bad Boy Feb. 26; an average house; performance very good. Sun's Minstrels 8.

YORK.—AUDITORIUM (Joe Brown, mgr.): Sanford Dodge in Hamlet Feb. 29; performance fine; good business.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): The Parish Priest 5. Side Tracked 7. Ole Olsen 14. Marie Wainwright 16.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, mgr.): Circumstantial Evidence Feb. 26; light business; stormy weather.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Kathryn Brayham finished poor week Feb. 22-27. Shepard's Moving Pictures 28-1; large and well pleased houses. Joshua Whitcomb 2. A Texas Steer 5. Sky Farm 9. Othello 11.——PARK THEA-

(Continued on page 23.)

Maurice Shapiro, at the head of the big firm of Shapiro, Remick and Company, is jubilant over the wonderful success of his firm. Nearly every number of their immense catalogue is selling in large quantities. "Navajo," "The Gondolier," and several other numbers are big legitimate hits.

Charles K. Harris, who has written many of the biggest ballad hits ever published, has reason to believe that his latest song, "For Sale, a Baby," will become as great a hit as any song he has ever written. The singers all over the country are taking it up with a vengeance, while the music dealers everywhere have ordered it in large quantities.

Frederick V. Bowers, composer-singer, still continues to win much applause by his clever rendition of his own ballads. In the South Mr. Bowers is very popular; everybody seems to know him and the songs he has written. The audiences frequently demand four or five encores, calling for the songs that have made him popular.

"Mary Ellen," by Alfred Bryan and Tom Lemonier, published by the Howly-Dresser Company, is sung by Lottie Gilson and Nettie Florede, who report many legitimate encores.

George F. Timmons is scoring with "My Pretty Mountain Queen" and "Sunny, Sunny June," two songs of merit published by the Vandersloot Music Company of Williamsport, Pa. Both songs are by William P. Merritt.

Eva W. Wallace (Mrs. Francklyn Wallace), now appearing with The Yankee Consul, has won the title of "The Girl with the Smiling Face." Her pictures have frequently appeared in many of the New York papers under that title.

"The Postman at the Door," the new descriptive song published by William H. Anstead, is winning much popular favor. Mr. Anstead states that singers report "it's the best of songs and encore winners."

"Lights of Home," the story ballad founded on Lottie Blair Parker's play of the same title, is winning much favor with ballad singers and many of the principal quartettes. The chorus is arranged for quartette by Lee Orean Smith.

Williams and Van Alstyne state that their waltz song, "If I Were Only You," is sung by many singers, who never fail to receive generous applause.

"She's the Pride and the Pet of the Lane," Feist and Barron's character waltz song, has been adding daily to its quota of admirers throughout the theatrical profession. Among the performers who are using it to repeated encores are Master Joe Santley, Kelly and Kent, Zelma Rawlston, Fanny Midgeley, with the Hearts Adrift company, and Madge Wood.

Joseph E. Howard's "Good-Bye, My Lady Love," is now being sung in sixteen theatres in Greater New York.

Eddie Leonard has joined the stock company at the Crescent Theatre, New Orleans, La., and is singing his own composition, "Ida," and Sam Lewis' "Never Do Nuthin' for Nobody That Does Nuthin' for You."

"Sally," the coon ballad, is a repeated encore winner; so states May Hawes.

A new high-class ballad is soon to appear. It was composed by Monroe H. Rosenfeld and Mary Dowling Sutton, and will be published by the Dowling-Sutton Music Publishing Company.

Leo Feist is well represented on the musical programme of the Slide Tracked company. Harry C. Lyons is whistling "Blaze Away." Marie Elmer is singing "Somebody's Waiting for Me" and "Anona," the Burdock Sisters are dancing to the strains of "Uncle Sammy," and Pauline De Vere is singing "My Little Zu-oo-oo-lu."

Favorite numbers with Arthur Teschner's orchestra are the selections from Ranken and Kerker's opera Winsome Winnie, and De Koven's Red Feather. These he programmes frequently.

"My Bessie's Wedding Day," a pleasing ballad, is successful in the hands of Nevada Farrington.

At a recent entertainment of Fidelity Council, 405, Knights of Columbus, in Brooklyn, Rose Weir sang Hobart and De Koven's "My Dear Old Jersey Home." George W. Kavanagh rendered Clara Kummer's "I'm Going to Change My Man," and Marion O'Connor sang J. Hayden-Clarendon and George Bell's "Sweetheart's Eyes."

The Messenger Boys' Trio are featuring "Somebody's Waiting for Me" over the Proctor Circuit, to the evident delight of their auditors.

Browne and Doyle's catchy song, "By the Light of the Moon," continues in universal favor, as does "Chipeta," by Dowling and Marion, "My Star of Zanzibar," by Dowling and Sutton, and Billy Johnson's big success, "Down on the Amazon." All are published by the Dowling-Sutton Music Publishing Company.

Jere Sanford, of Gordon's Minstrels, has found a splendid number in Horwitz and Bowers' ballad "Everyday is Sunshine When the Heart Beats True."

Haywood and Haywood write that "My Little Zu-oo-oo-lu" and "Somebody's Waiting for Me" are applause winners and that they intend using both songs the entire season.

New songs from the house of F. B. Haviland and Company include "Kittie Lowery," a catchy waltz song by Drislane and Bell; "Never Bank on a Traveling Man," by Jean Haves; "It Don't Seem Like Home to Me," by Thurland Chattaway, and "Forget Me Not," by Shephard and Drislane.

George H. Primrose, Claude Thardo, the Brooklyn Sextette, Wallace Trio, the Three Keatons, Russell and Locke, Phil Adams, Harry Linton and the Lawrence Sisters, the Austin Sisters, and others report "By the Light of the Moon" as a big hit everywhere. The Dowling-Sutton Music Company are the publishers.

"When the Blue Birds Are in Tune" is a splendid ballad from the pens of Brennen and Story, and takes well with all audiences. It is being featured at present by Miss Caprice, Martin and Morrisey, Grace Mantell, George Fox, Billy Williams, Ned Foster, and numerous other singers.

"Ma Lady Moon," published by Edwin S. Brill, is still the feature song with the Holty Tolty company. Reidy and Currier, the Holdsworths, Raymon Moore, and other prominent artists.

Kelly and Kent, who will fill an engagement of many weeks in the leading vaudeville theatres of the West, are featuring "Mary Ann" and Feist and Barron's new "tough" waltz song, "She's the Pride and the Pet of the Lane."

Ray Cox writes that the best song of her repertoire is "While the Band Was Playing Dixie."

"March of the Eagles," by Joseph E. Howard, dedicated to Timothy D. Sullivan, has just been issued by Charles K. Harris, and is proving a great success. It will be played by every band in New York the coming Summer.

Some of the principal numbers at the Great Minstrel Jubilee held at Schnaghticoke, Pa., were A. Baldwin Sloane's "Nancy," rendered by Messrs. Viall and Allen; Roden and Witt's "While the Convent Bells Were Ringing," sung by Harry Viall, and Cole and Johnson's "The Old Flag Never Touched the Ground," sung by F. R. Ackert.

"My Love of Long Ago," a dreamy waltz song by George H. Wetzel, is being featured with success by Dorothy Stuart in The Littlest Girl, played by George Rosener and company in vaudeville.

The Irish-American song, "Emerald," continues to catch the performers, who report that this number is certainly a genuine winner. It is from the pen of Borie and Wellman, and is published by the Dowling-Sutton Music Publishing Company, 12 West Twenty-eighth Street.

"Lots of Things You Never Learn at School," published by Edwin S. Brill, is the song hit of The Wizard of Oz, and is being introduced with great success by Frances Curran and other artists.

When experts have passed favorable judgment upon a musical composition it may safely be adjudged a hit. It is this that makes William H. Penn's "Unter Den Linden" a German characteristic number.

Rita Redmond, the winsome comedienne, is "making good" with her Indian song, "Anona," and "I Have Something to Say to You," both published by Leo Feist.

J. Knox Gavin and Jennie Platt, well-known sketch team of Gavin and Platt, are singing Eugene Ellsworth's "personal" ballad, "For Many Years." They report numerous encores and say that it is the best song they have had "for many years."

Willie Ward, of the Olympia Minstrels and Vaudeville company, is featuring H. W. Petrie's ballad, "Where the Sunset Turns the Ocean's Blue to Gold," and claims it is one of the best songs of its kind he has ever used.

Baby Lund is featuring Shapiro, Remick and Company's publications. Her pronounced hit is Jerome and Schwartz's Irish song, "Who, Who, Who, Who, Hoola Hoolahan."

Etta Williams, Dick and Alice McAvoy, and many others are singing Bell and Drislane's "Kitty Lowry," which promises to be a winner.

"'Sadie Green' is the hit of our act," write the Colby Family to the Peerless Publishing Company.

The newest addition to Sol Bloom's catalogue is Heelan and Helf's Irish serenade song, "Honora." Another late effort of this prolific team is "If I Only Had Some One to Love Me," introduced in "The English Daisy" by Kitty Baldwin.

Burnett and Weyerson, who are scoring on the Poli Circuit, are using as their feature song "While the Band Was Playing Dixie." Encores are always demanded by the audience.

Kane Aerie, No. 307, Fraternal Order of Eagles, of Kane, Pa., celebrated their first anniversary last month and the musical programme included selections from Ranken and Kerker's "Winsome Winnie," S. R. Henry's "Polly Prim," and the "Helmet of Navarre" waltz.

Mildred Grove is singing with success Williams and Van Alstyne's Indian song, "Navajo."

Theodore Morse has a good song in "Come Down from the Big Fig Tree." Other new songs from the house of F. B. Haviland and Company are "Jolly Old Monk," "Forget Me Not," and "Never Bank on a Traveling Man," sung in Dockstader's Minstrels.

"Ma Mornin' Glory Babe" is a special vocal number in the children's opera, Will o' of the Wisp. The Rader Brothers reported many legitimate encores at St. Louis last week.

Emmet Lennon made a decided hit at the New York Theatre last Sunday by his clever rendition of the dainty jungle song by Feist and Barron. "My Little Zu-oo-oo-lu."

Nellie Howe, who is doing a living marionette act with the Robinson Carnival company, writes that Eddie Leonard's song, "Ida," secures five encores at every performance, and that she will retain it as a feature.

Sullivan and Pasquelena are repeatedly encored when they sing Bryan and Mullen's character song, "That's How I Love You, Mame." Kelly and Kent and Lillian Shaw and her daughters are also using this song with success.

Ella Shields, of the Eight Bells company, writes that she is still singing "Somebody's Waiting for Me" and "I Ain't Got No Time," both published by Leo Feist.

Press notices from San Francisco speak of Mr. Henshaw's success in singing Waldron and Sloane's "Little Street in Heaven That They Call Broadway," in the Western Chinese Honeymoon production.

Helen Marion Smith, impersonator in the Penrose Concert company, gives a clever imitation of Anna Held and sings Cole and Johnson Brothers' "Maiden with the Dreamy Eyes."

The Five Nosses and Clara Morton have just added the new intermezzo, "The Gondolier," to their repertoires.

The "Sportsman" two-step, by George J. Wetzel, is the special number played every day by the band at the Sportsmen's Show, Madison Square Garden.

The Yankee Comedy Four are pleasing their audiences by their clever rendition of "Mary Ann," "Anona," and a medley of songs published by Leo Feist.

Will T. Walker, the monologuist and singer, expresses himself as highly pleased with the success he has achieved with Horwitz and Bowers' "Everyday Is Sunshine When the Heart Beats True."

Patrons of the Empire Theatre, Providence, R. I., are frequently regaled with strains of S. R. Henry's "Colored Major" march by Andrew Link's splendid orchestra.

"Only You and I, Love," when once heard calls forth a round of applause, and the singer is compelled to repeat the chorus. The Peerless Publishing Company states the best singers are featuring this song.

William A. Thompson, familiarly known as "Bill," the genial manager of Leo Feist's Chicago offices, has recently been enlarging them to almost double their former size.

Max Heller's orchestra, at the Bush Temple of Music, Chicago, frequently programmes the selections from Ranken and Hadley's "Nancy Brown," Rosenfeld and Sloane's "Mocking Bird," Max S. Witt's "Phyllis" waltzes, and Cole and Johnson Brothers' "Nobody's Lookin' but the Owl and the Moon."

Spell's orchestra, at the Court Theatre, Wheeling, W. Va., frequently programmes Gustave Kerker's "Winsome Winnie" waltz and a selection from Renken and Hadley's "Nancy Brown."

AMATEUR NOTES.

Dr. F. Hoeffer McMechan, of Cincinnati, O., has for the past eight years been an influential figure in amateur theatricals, being stage director of many elaborate productions for Cincinnati clubs and schools. His latest play, Jimmy Rogers, a comedy dealing with the smart set, was produced at the Auditorium, Cincinnati, Feb. 13, with the following cast: Jimmy Rogers, Will Robertson; Gerald Livingston, Robert Kilb; Mr. Aberthenay, William Heisel; Clyde Aberthenay, Fred C. Looney; Dick Greenborough, Clarence Keefe; Arthur Siddons, F. McMechan; Barton Lawson, Harry Hering; Antone Straletzki, G. Schmitthenner; Mr. Foodick, Tom Parker; Chester Morrison, H. G. Williamson; Billings, C. Saxinger; Mrs. Aberthenay, Cora Kahn; Princess Pavelovitch, Estelle Wynne; Allison Cartwright, Emma Sullivan; Milly Carruthers, Florence Wellinghoff; Adeline Forrester, Laurette Van Varseveld; Sara Sanderson, Ida B. Radcliffe; Duchess of Ballycorn, Anna Radcliff; Hannah, Elizabeth Kendal. It was a success for all concerned.

The Town Club, of Milwaukee, Wis., gave a "Grand Vaudeville and Living Picture Extravaganza," on Tuesday night, Feb. 16, under the management of Sherburn M. Becker, at which society turned out in great numbers. Mrs. S. M. Becker, in an immense Gainsborough hat, was Duchess of Devonshire. The audience applauded again and again. Edythe Fuller, a Girl with Muff, was a bewitching picture. The other who took part were Mrs. Jackson B. Kemper, Madame La Brun; Suzanne Petit, Norwegian Girl; Elinor King, Dame Hallet; Mrs. W. H. Cameron, Dutch Girl; Adelaide Hickok, Madame Parise; Minette Dewey, Bethlehem Girl; Katherine Greer, Madame Lombelle; Eliza Dewey, Mary Queen of Scots; Gertrude Mann, Madame de Gazon; Mrs. Austin Caswell, Princess Louise; Carol King, Japanese Girl; Susanne Petit, Marie Antoinette. The Torture Quartette, consisting of G. D. Price, Thomas Bell, Bruce Whitney, and T. P. Carter, opened the olio. Becker and Seaman, the sidewalk conversationalists, were seen in their new and original burlesque, entitled What's the Use? Mrs. Louis Aner rendered several classics and responded with Lulu Glaser's song, "The Lay of the Jay," for an encore.

The senior class of the High School at Ottumwa, Ia., are preparing to give An American Citizen at the Grand Opera House on June 3. Mary Sleight Everts, one of the faculty of the Iowa State University, at Iowa City, is coaching the pupils.

The Knights of Pythias Minstrel and Burletta company will produce The Rajah of Singapore at the Metropolitan Opera House, St. Paul, Minn., on the evenings of March 7, 8 and 9, when Ada Coombes, of St. Paul, will be seen as Nyla. The burletta is said to be very funny in dialogue and situations.

Members of the Lady Rose Society successfully presented A Trip to the Moon in the Airship "Lady Rose" in the Year 2004, written and staged by Mrs. Amelia Morgenroth, at Terrace Garden, this city, on Feb. 3. The cast included Sydney Strauss, J. Meyers, Mrs. Lena Unger, Mrs. Lillie Graf, Henrietta Schwartz, Mrs. Emelie Lowenstein, Mrs. Regina Kirschner, Mrs. Sadie Oppenheimer, Mrs. Sarah Lasker, Mrs. Rose Heyneman, Mrs. Ray Butt, Mrs. Lena Meyers, Helen Kleiner, Mrs. Frances Kelt, Essie Harris, Sylvia Harris, Eva Harris, Carrie Rosenthal, Nanna Joseph, Ed Meyers, Henry Schwabe, Jack Phillips, S. Schulhaus, Jack Berns, J. Munzer, Mrs. Amelia Morgenroth, Mrs. Rosalia Uttitz, Mrs. Mildred Hirschberg, Ira Miller, F. G. Goldstein, B. Kalmar, Minnie Harrison, May Seiffert, Hortense Tausig, Jennie Rothschild, Genie Uttitz, Renetta Friedman, Marcella Schattman, Carrie Shane, Blanche Turkus, Rose Finn, Blanche Rice, Carrie Souwein, Edith Faust, Grace Shane, Dollie Rice, Florence Munzer, and Belle Feltman.

King Jollity, given by Springfield, Mass., amateurs at the Court Square Theatre Feb. 3-5, proved the most profitable and artistic undertaking of the kind ever given in Springfield. It took about $800 to produce the opera, and as much more was netted by the Third Universalist Church from the affair. O. H. Dickenson was the manager. Grace Nelson, known to the people of Springfield as a fine singer, increased her reputation. Others in the cast were Charles O. George, Samuel A. Eschenbach, Bessie M. Royce, May Fitzgibbons, Christanben Simpson, Lovira I. Tait.

The Heir of Tottenham, a farce in three acts, was produced at Utica, N. Y., Feb. 23, in the Auditorium. It was written by Paul C. Willard and David H. Morehead and produced before a crowded house. It is a broad farce, and the main idea upon which the plot is based is sufficiently clever to make the play very funny. It is full of action, and the characters are well drawn. It will be placed in the hands of professionals, if possible. This is the cast: Spendmore Day, Henry J. Oehler; Tom Taylor, C. Ballie Taylor; Boothby Barnfield, D. H. Morehead; Samuel Smith, Myron Jones; Armand Potage de Bouillion, W. Jay Everest; Professor Darwin Kidd, Myron Jones; Tottenham Brown, Paul C. Willard; Peter, Edward O'Connor; Mrs. Virginia Brown, Henrietta Dodge; Urania Day, Ethel Wheeler; Helen Vandervoer, Marguerite Taylor, and Rosie McCoy, Jennie Wheeler.

An attractive presentation of Shakespeare's play, As You Like It, in Elizabethan style, was given by the students of the boys' department of the Perkins' Institution for the Blind, in South Boston, Mass., for the entertainment of the public, on Washington's Birthday at 3 P.M. The enlarged and renovated hall of the school offered ample accommodations for all who witnessed the performance, and the proceeds were devoted to the work of the kindergarten for the blind.

The dramatic corps of the Club Francais made its reappearance in Steinway Hall on the afternoon of Feb. 23, presenting two little comedies before an appreciative audience. The plays chosen for presentation were simple little comedies of complication, for the most part, devoid of dramatic subtleties in construction or the deeper elaboration in character. Therefore they are well within the range and the purpose of the Club Francais. L'Anglais tel qu'on le Parle, a bit of a farce written by Tristan Bernard, and L'Ete de la Saint Martin, by Meilhac and Halevy, were given. The players acquitted themselves capitally, and were J. W. Robbins, Frederick Locard, Rene Devries, Felix Wildenstein, H. J. Mellen, F. Heller, Margaret Root, Edith Brownell, and Mrs. Blanche Carpen.

The three-act drama, The Fighting Chance; or, For the Blue and Gray, was presented in the vestry of the Gloucester, Mass., Universalist Church last Thursday evening, Feb. 25, by young ladies of the senior class of the High School. The large audience was delighted with the play. As Juliette, the colored servant, Dorothy Burnham made a great hit, which was shared by Lena McFarland in the role of the Irish domestic, Rosie Harrigan. Between the second and third acts Miss McFarland and Miss Burnham introduced a specialty not on the programme. They were both in blackface, the former appearing in male attire, representing Sammy, while Miss Burnham assumed the role of Tessie, and they rendered a duet to the air of "Tessie," which contained many hits upon the boys and girls of the school. It was one of the cleverest pieces of coon work ever seen in Gloucester. The performance was repeated on the following evening. This was the cast: Madame Marburn, Susie C. Morse; Mlle. Fodett, Hester Noble; Eleanor Hamilton, Amy Rowe; Cecil Hotspur, Agnes Grover; Ruth Anna Marton, Hester Fisher; Helen Hastings, Estelle Mitchell; Mabel Davis, Susan B. Mailman; Lulu Jefferson, Hattie B. Varney; Madeleine Burgson, Helen Grant; Juliette Washington Annabel Johnson, Dorothy Burnham; Rosie Harrigan, Lena McFarland. The scene of the play is at a fashionable boarding school just south of Mason and Dixon's line, at the outbreak of the Civil War.

Ye Olde Folks Concert with Ye Dream of Fair Women was produced by amateurs at the Auditorium, Florence, S. C., on Feb. 16. The affair was given for the Florence Public Library, and proved a decided success. Songs and tableaux made up the programme. The following took part: Mrs. W. P. Friar, Mrs. J. S. Battle, Mrs. R. C. Chase, Mrs. A. J. Johnson, Carrie Holmes, Helen Bacot, Nellie Brisow, Ella Lamb, Mrs. R. H. Farme, Carrie Cronenberg, Maud Wilson, R. B. Hare, J. P. McNeill, Peter Brunson, J. L. Mann, Dr. W. H. Darby, Ed Cronenberg, W. H. Wells, Nell Covington, Ora Johnson, Lillian Murrell, Miranda Waters, Hermione Wysong, Elizabeth Ayer, Julia Willis Butler, Lydia Clemmons, Jacqueline Anderson, Helena Stackley, Nell Seely, Jessie Timmons, Mrs. Weston, Beatrice De Jongh, Lucy Evans, Katie Clayton, Banks Ayer, Willie Maurice, Clara Burch, Lillie Huger, Juanita Farmer, Hartwell M. Ayer, Maria Brunson, Lou Davis, Emily Nelson, Noemie Calais, Addie Hartlee, Minnie Jarrott.

Columbus Ga., has a new dramatic club called the American Boy Dramatic Club. Elmer Berry and Roscoe Lummus are the managers.

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THE FOREIGN STAGE

LONDON.

New Plays—Theodore Kremer's An Actor's Romance—Notes.

(*Special Correspondence of The Mirror.*)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
LONDON, W. C., Feb. 20, 1904.

Notwithstanding this fresh outbreak of cursed war (fancy war being possible in this twentieth century of the Christian era!) we have been kept busy recently, not only with new squabbles, such as the allowing or prohibition of children on the stage; whether all the penny daily papers shall come down to a half penny, and whether school youngsters shall be allowed to see pantomimes, and other strange and fitful problems; but also we have been occupied with all sorts of new plays.

We started at the Camden Theatre with An Actor's Romance, by Theodore Kremer, who, when he reads the strange paragraphs which have bobbed up in the London press concerning him, must, like that celebrated theatrical personage, Manager Vincent Crummles, "wonder how these things get into the papers."

Of course, it is not a kind of play that calls for criticism, nor is it to be taken seriously, in a general playgoing sense. Its more or less stirring incidents, however, and especially the episode wherein the woman scorned fires at her histrionic scorner from a real private box, while he is playing in The School for Scandal, on a real stage, were received with suburban rapture. Orlando Daly as the hero and Adeline Bourne (a sort of double of Mrs. Pat Campbell) scored as the fired-at actor and the firing actress respectively. Indeed, the whole of the cast and the mounting were well arranged, and I make no doubt that the shrewd little Bert Coote will (Coote que Coote, as one may say) run An Actor's Romance through these islands and will do as well as he has done with that other quaint Kremeresque melodrama, The Fatal Wedding.

Following this, at a Royalty matinee, William Trant, late of Dave Belasco's company in New York City, presented three adaptations of French pieces, namely, A Rose Garden, The Vital Spark and Gentle Rain, from respectively La Joie Fait Peur, L'Etincelle and Petite Pluie. The new adaptations of these (mostly) often adapted pieces were, on the whole, neatly done, and Trant showed a good deal of promise as a jeune premier. All he needed was a little more vivacity. All this being thus, I think that several of my dramatic-critical brethren's notices bristled too much violence. Their furious onslaughts rather reminded me of Pope's remark about "breaking a butterfly on a wheel." Point of view, of course, is everything, but I think that, seeing that young Trant not only proved himself an enthusiast, but also gave a well cast triple bill, these irate critics might have remembered your famous anecdote about the pianist who was doing his best, and have refrained from shooting so severely.

Similarly, I feel that certain of my doubtless well-meaning brother play analysts were rather too severe in their treatment of The Love Birds, with which the long closed and erstwhile renowned Savoy reopened on the night of Feb. 10. The Love Birds, written by George Grossmith, Jr., and composed by Raymond Rose, also a comparative youngster, is but a mere musical play, and surely we have had musical plays in plenty quite as thin (or even thinner) as to story, and quite as irresponsible (or even more so) as this. Yet I have seen these previous attenuated pieces, often full of nothing but music hall turns, praised, and that highly.

I do not propose to give you the story of The Love Birds, although, as I say, one can say still less with regard to this piece than with some of its kind, as the Needy Knife Grinder said on a certain memorable occasion: "Story! Lord bless you, I have none to tell, sir!" Enough that the billers and cooers of the title are a young honeymooning couple, whose early bliss is pro tem. disturbed, and even threatened to be thoroughly factured, by the appearance near their riparian matrimonial nest of a troop of comedians, which includes a former "mash" of the bridegroom's. The piece contains many a merry song and dance, and many more or less facetious "faites and gestes." Undoubtedly the author and composer are deeply indebted to the strong cast engaged, especially to the dainty Kate Cutler as the bride, Bertram Wallis as the bridegroom, and particularly to your smart citizens, George Fuller Golden and Blanche Ring (both just snatched from the music halls) as the travelling theatrical company's manager and leading lady respectively. George and Blanche scored splendidly throughout, and the former proved what the late unlamented Richard III declared a king's name should be, "a tower of strength."

On the other hand, I am inclined to side with those of my dramatic-critical comrades who have had to speak severely of Lewis Waller's latest production, namely, A Queen's Romance, seen at the Imperial on Feb. 11. This new adaptation by John Davidson of Victor Hugo's Ruy Blas is not worthy of the pen that adapted Coppee's Pour La Couronne so cleverly for Forbes Robertson. The latest Ruy Blas adaptation has little more to commend it than the rough and ready translation made for the late great romantic actor, Charles Fechter, to make his debut in England some forty years ago. I often saw Fechter and other popular players represent the impassioned and much spoofed lackey of the court of Spain, and I always found these exponents, down to Kyrle Bellew's Ruy, some twenty years ago, full of fire and fervor, which helped to atone for the play's lack of dramatic grip. Strange to say, however, Lewis Waller, usually the most fervid of our stage heroes, was tame at times. Moreover, Mrs. Patrick Campbell, charming as of yore in appearance, and rich of voice, also lacked fervency as the hapless Queen of Spain. The real hit of the play, in my judgment, was made by young Thomas Kingston as Don Cæsar de Bazan, the character originally played in England by the late Sir Augustus Harris' father. After Kingston, the most popular of the support was Arthur Lewis, who represented, among other things, a drunken servant, Arthur's ma-in-law, and his wife, Zeffie Tilbury's mother, Lydia Thompson, to wit, who thirty years ago used to run her Blonde Burlesquers through your States, looked handsome and spoke melodiously as the Duchess of Albuquerque. I fancy that Waller will have to find something else soon if he wishes to repeat the financial success he made with Monsieur Beaucaire—as I suppose he does.

The ballad writer who said, "Bring me the works of V. Sardou," will soon have his wish gratified, for an adaptation of the great French dramatist's Ferreol, written by him in his early youth, is, I am informed, to be tried by Herbert Dansey at a Royalty matinee on Feb. 26. Mr. Dansey is to be assisted principally by Dawson Milward, Alfred Brydone, Norman McKinnel, Mrs. Maesmore Morris and Kate Rorke.

George Edwardes will produce his new play for Daly's Feb. 27 or 29. Edwardes and his librettist, J. T. Tanner, seem undecided at the moment as to the name of this piece, but it is more than likely that they will choose one of two titles given by me in THE MIRROR some time ago, namely, Sunny Ceylon or Sweet Ceylon. In this piece Hayden Coffin will impersonate not a brave Jack Tar or a ditto military officer, but a love-smitten coffee planter, who is much in love with a sweet native, to be played by Sybil Arundale. The said native has in a manner been wedded to a very "swagger" Cingalese, a quaint character allotted to Rutland Barrington. Isabel Jay has also a fine part, and it has been reported that Isabel's husband, Cavendish (the once-spooked), will appear in this piece.

We may expect to find several more new theatres at the West End. Two of these, George Edwardes tells me, will be run by him, and one of them in all probability will be located in Shaftesbury Avenue, not far from the Apollo and the Lyric. I also find that there will be another new theatre on Shaftesbury Avenue, and that it will be within a hundred yards of the Palace Theatre. This last mentioned playhouse is being designed by W. G. R. Sprague, who has also designed the New Waldorf Theatre and Murray Carson's new theatre, to be called The Playhouse, both in Aldwych.

Beerbohm Tree has of late been rehearsing at His Majesty's the powerful company which he has engaged to present The Darling of the Gods around the suburbs and the provinces. Some idea of the strength of this company may be gauged by the fact that Lena Ashwell's part, Yo San, is taken by Lily Brayton, the best Yo San I have yet seen, and Tree's character, the wicked War Minister, Zak-kuri, by that intense actor, Robert Pateman. By the way, presently, Tree, in order to more fully attend his new Dramatic School, will for a while give up his character at His Majesty's to that fine character actor, C. W. Somerset.

It falls to my lot to have to chronicle quite a batch of new plays this week, and I would that it also fell to my lot to chronicle them as complete successes. But, alas, I cannot. At least, I cannot conscientiously predict long runs or financial success for all these new ventures. This is the more regrettable, as in each case the play concerned possesses certain merits of which one would fain have seen more.

To get the unpleasant part of my task over first I may as well at once say that the more or less artistic new plays whose financial success I doubt are three in number, namely, Anthony Hope and Harrison Rhodes' Captain Dieppe, at the Duke of York's; The Arm of the Law (adapted by some apparently nameless person from Brieux's drama, La Robe Rouge), at the Garrick, and A Man of Honor, an original drama by W. Somerset Maugham, tried some time ago by the Stage Society and produced in a more regular and public manner at the Avenue on Thursday night.

Inasmuch as Captain Dieppe has been played in and around your city, with that fine comedian, John Drew, in the name-part, there is, of course, no need for me to describe it in detail. I need only say that despite one or two clever bits of characterization, and some smart splashes of dialogue, its reception at the Duke of York's on Monday dropped down from enthusiasm to lukewarmness, and that at the end, the audience making no unfriendly sound whatever, called the players who had worked nobly, and having rewarded them with plaudits, filed out of the theatre without even inquiring if the authors were in the house. The reason for this and for the non-reference to the play by the audience was that, to speak what Charles Hawtrey would call the "simple, beautiful, straightforward, manly, unadulterated truth," Captain Dieppe has two radical faults. It is thin in story and conventional in treatment. Added to this, all the characters lack sympathy, and sympathy is a very necessary quality even in a light comedy. The name-part is for the most part an entertaining study, but the weak spot in the character is that where, after deviating into melodrama on the Mountain Pass, he lets the brutal and nearly murderous thief De Roustache go free, thereby compounding a felony, as it were. No; much as I would like to praise unreservedly this newest venture of the many ventured Charles Frohman, I regret that I cannot regard it as worthy of Hope.

The acting, as I have hinted, was excellent. Young Harry B. Irving, looking more than ever like his distinguished father (please give my love to him), was in his best and brightest form as Dieppe, and Irene Vanbrugh was ditto ditto as the pretended Countess. Miriam Clements, looking very handsome as the real Countess, Nicholas Holthoir as the poem-making Count, Edward O'Neill as the French detective, and Dion (formerly "Dot") Boucicault as the unnecessary priest, Father Alfonso, all did their level best. The mounting was really remarkable for so small a stage; and, in short, the management had done everything it could do to make Captain Dieppe safe and sure. Sundry useful alterations have since Monday been made in the piece, which is now preceded by a variety sketch such as is given at the Criterion in front of that real and deserved success, The Duke of Killiekrankie.

New play, Number Two, is the aforesaid namesless adapter's adaptation of Brieux's strong drama, La Robe Rouge—The Arm of the Law—produced by Arthur Bourchier on Tuesday night. Those who have seen or have read of this French work will remember that it was written to satirise—and that unmercifully—the enormous and often dangerous power possessed by the French Judges of Instruction or Examining Magistrates. In the story of the play this terrible power is brought to bear by a judge who pines for advancement upon a basque peasant, who is falsely accused of murder. In the course of the examination this peasant's handsome basque wife is made to confess an early immoral episode in her life—a deed long since atoned for. The distracted husband during an interval in the trial very cruelly casts her from him with loathing, although she loves him devotedly and has been a good and true wife to him. This enraged wife, Yanetta by name, then turns upon the merciless judge and stabs him to the heart with a paper knife as the curtain falls.

Now all this is strong and dramatic; but it is also all very sombre, and to an English audience it is, of course, all very foreign, not to say strange. The British judge has no such powers nor will he ever have, and the British law, although the Britons often enough have cause to describe it as Dickens' "Beadle Bumble" did—namely, as "A Hass"—yet it is in every way fairer and more just than the law is in most other nations. Of course, the Arm of the Law is interesting as a study of foreign legal habits and customs, but I fear that that is not enough to make it pay, as its many merits make it deserve to do. It is sombre, and, so to speak, unsatisfying, making the audience leave in an uncomfortable frame of mind. The play is splendidly acted, especially by Arthur Bourchier as Monson. The Examining Magistrate, Jerrold Robertshaw, as the basque husband, Violet Vanbrugh as the ditto wife, and your Frank Mills as Vagret, the Public Prosecutor, a fine sympathetic impersonation.

The third new play, A Man of Honour, to wit, was described by me when it was tried by the Stage Society some time ago. Although it was (and still is, although somewhat revised) a little sombre and sorrowful, yet it is an undoubtedly strong drama and as such a great credit to its young author, the aforesaid Somerset Maugham, whose previous chief pen work was a very realistic novel of music hall life called "Lise of Lambeth." I may merely add that the man of honor of this drama is a conscientious gentleman who having had a liaison with a lower class barmaid, marries her in order to "make an honest woman" of her, as the English locution has it. He has reason to regret his chivalrous step, for the girl and her common relatives lead him a devil of a life, till she, having learned to love him, commits suicide to clear the way for him to marry a better class lady who adores him.

Play No. 4 is, I rejoice to say, much more likely to meet with financial success than those I have named above. This is Amorelle, a comic opera which I fully described when Willie Edouin produced it at Kensington last June. He has now brought it to the Comedy, where it scored a big success on Thursday night. Willie again scored as an air shipping enthusiast in this comic opera, written by Barton White and composed, and melodiously composed, too, by Gaston Serpette.

Play No. 5, and also, I fancy, a money maker, is My Lady of Rosedale, adapted by Comyns Carr from Capus' drama, La Chatelaine, and just produced at the New Theatre by Sir Charles Wyndham. Carr has transferred this play—written around the French divorce law—very skillfully to an English environment. Sir Charles, as the good-hearted, wealthy lover of a long-suffering wife who has been compelled to apply for a divorce from her beast of a husband, is A1, and Mabel Terry Lewis (niece of Ellen Terry) is very touching as the wife. The general cast is strong.

LONDON, W. C., Feb. 27.

I have but little to relate concerning new plays this week, for the good and sufficient reason that with the exception of a little travesty of The Darling of the Gods, at the Prince of Wales' last Monday, and the resuscitation of an early drama by the great Sardou at a Royalty Theatre matinee yesterday, there have been no new productions whatever at the West End. Moreover, even the suburbs, usually prolific in new blood-and-thundred melodramas just after pantomime time, has this week given forth but one new melodramatic mixture. Even that, a play named In Dark Siberia, proved to be as old as the hills, or even as antique as the far more ancient wheezes which are inflicted upon unoffending playgoers in our modern musical plays!

To make up for a very dull week, however, we had all sorts of chops and changes, various reports and rumors, Sunday newspaper letters and animadversions, several theatrical legal combats, and, of course, many rows and ructions.

As to the chops and changes, these include the threatened withdrawal to-night of Captain Basil Hood's comedy, Love in a Cottage, from Terry's Theatre, after a few weeks' run, and the impending withdrawal of that still more recent Frohman production, Captain Dieppe, from the Duke of York's, where Captain Robert Marshall's excellent comedy, His Excellency the Governor, will anon be revived pending the production of Merely Mary Ann.

Another new play which is doomed to speedy dismissal is John Davidson's adaptation of Ruy Blas, namely, A Queen's Romance. This will forthwith be replaced at the Imperial by a revival of Sydney Grundy's Dumas' adaptation, A Marriage of Convenience, with Lewis Waller as the Comte de Candale, one of the latest parts played by my hapless old friend William Terriss, who was soon afterward murdered by that scoundrel Prince, who is living on the fat of the land at the Broadmoor Criminal Lunatic Asylum.

The legal cases of the week have included a charge against a certain scene shifter for stealing costumes and cash belonging to certain players touring in the suburbs; several actions against parents, guardians and managers for permitting youngsters under the regulation age to appear in stage plays; one or two theatrical divorces, and an action by Composer Caryll (the divorced husband of Geraldine or "Dolly" Ulmar) against the *Daily Mail* for alleged libel in its criticism of his music in The Duchess of Dantzic.

Ivan Caryll, christened Felix, sought to have the *Daily Mail* made to disclose the name of the offending critic, but the judge ruled that the *D. M.* need not be made to disgorge that cognomen. The critic was, in my humble judgment, too severe, for I regard the Caryllan music in The Duchess of Dantzic as in Caryll's most melodious form. But, of course, point of view is everything.

We have also had a good deal of journalistic discussion as to whether or no a memorial should be put up to Shakespeare. Inasmuch as the London County Council has agreed to accept the offer of a few thousand pounds from a Shakespearian enthusiast toward forming this memorial, I think it is likely that London will, after all, make up for its three hundred years' neglect of the world's greatest poet in this connection. I fancy that it will also take the form of a Shakespeare library, after the fashion of that splendid one so long a feature of Birmingham, which hardwarian and Pittsburg like town is about eleven miles from Shakespeare's birthplace. Of course, your Gawain is prepared to hear of much opposition to this memorial from all blithering Baconians.

The aforesaid travesty of The Darling of the Gods was somewhat forcedly entitled The Darling of the Guards, and it therefore had to have a silly little regiment of English guards introduced to explain its title. In other respects, however, barring its undue length and its not too tasteful Japo-Russo war references, this "skittle in one throe," as it was called, was praiseworthy. It was drollingly announced as by "David Burlesco and John Leatherlung," and in it Arthur Roberts imitating Beerbohm Tree as Bakkuri, and your charming, if not always too lively citizeness, Edna May, "taking off" Lena Ashwell as Yo-San, did admirably. The Sardou play, Ferreol de Meyrac, one of the great Victourien's early lauded specimens, proved interesting, albeit old-fashioned. As it is not likely to be heard of much more, I may add Nuf sed.

George Edwards has just renamed his new play, to be produced at Daly's next Saturday (barring fresh postponement). It is now entitled The Singhalie, and the mise en scene is said to have cost 14,000 pounds!

I don't think there is anything else to add this week, save that the anti-sketch agitation, brought by the Theatrical Managers' Association has broken out in a fresh place, or fresh places, and that we are expecting several new prosecutions next week. More anon! GAWAIN.

ROME.

Maeterlinck's Joyzelle—D'Annunzio's Jorio's Daughter Dramatic—Duse the Heroine.

(*Special Correspondence of The Mirror.*)

ROME, Feb. 10.

Jane Hading has been here, and created as great a sensation for her beauty and elegance as for her talent. But the greatest sensation of the month is Joyzelle, by Maeterlinck, with Georgette Leblanc, Maeterlinck's wife, as Joyzelle. Maeterlinck himself was in the theatre the first night: but though he was repeatedly called before the curtain at the finish of each act, he would not appear, much to the disappointment of the audience, who so much wished to see the celebrated Belgian author. Joyzelle is the personification of human love in all its intensity and liberty. The scene lies in the marvelous island of the musician, Merlin. Lancéor loves Joyzelle and wishes to put this love to test. Joyzelle issues triumphantly from all the tests, and Merlin finally loves her passionately and completely, without any bond or link. In a word, it is a hymn to free love; just the philosophy to please an Italian public. "It is a poem of liberty in love—of love in liberty," says almost every Italian who has seen the piece. "It is profound, ardent and inebriating," they continue. "Illuminated by divine fire. The beauty of its form sends a thrill through the soul. Its prose is irresistible and supremely beautiful to the ear. Every word spoken by Merlin and Joyzelle is a song of love, the only reward for life's sacrifices, the only fulfilment of life's dreams. It is the poet's own pure life reflected here!"

These are only a few of the praises which I have heard here and there, when catering for opinions on this newest creation of Maeterlinck's brain. I spare you my own opinion, which is not quite so enthusiastic as the opinion of our fiery Southern friends. It is certain, however, that Maeterlinck improves when heard in his own language.

D'Annunzio has been here to treat for the Costanzi Theatre, where his Jorio's Daughter is to appear, after it has been seen in Milan and Florence. Duse, Gramatica, and Pezzana are engaged to play in it in Rome, and perhaps Franchini will, later on, take Gramatica's place, when Gramatica will take Duse's place, should Duse return to her old repertory during her next touring season. The mere reading of Jorio's Daughter produced a great impression on the company, and although the greatest secrecy was urged upon the artists, one of them, a friend of mine, has given me the plot, I being a foreigner. Jorio's Daughter is not a classic tragedy, but a tragedy it is. The scene is in the Abruzzi, amidst a pastoral and primitive people.

The first act begins with a wedding in Abruzzo fashion, with all the old symbols and superstitions attending it. Suddenly a woman rushes in in great agitation. It is Mila, Jorio's daughter. Jorio is a wizard, and his daughter is thought to be a witch. And for this and her beauty she is pursued by the people, who in those regions connect beauty with sin, and the sin of love is punished with death by those primitive people. Mila implores protection of the wedding party, and obtains it. Aligi, the young bridegroom, is struck with Mila's beauty, and assumes her defence. He seizes a crucifix, and as the door is broken open he holds up the cross and defies the fanatics to enter. They dare not. Mila is saved.

In the second act we see Aligi on the mountain with his sheep. Mila's beauty fills his heart, however, and Mila loves him also. She follows him up the mountain. Their love is pure, however. But Aligi thinks of going to Rome, to try and obtain freedom from his first marriage, in order to make Mila his wife. But Lazzaro, Aligi's father, interferes. He also is in love with Mila, and tries to possess her by force. Aligi appears in time to save Mila a second time, and in the struggle he kills his father.

In the third act Aligi is condemned to have his right hand cut off, to be shut in a bag and thrown into the sea. But this time it is Jorio's daughter who saves her lover. She accuses herself of the crime and demands punishment on herself.

Here my informant stopped and left me in the uncertainty as to whether Mila is really thrown into the sea, or saved by Aligi's sister, who from the first has been her friend.

Duse is delighted with the part, and if there were not so many characters in the play she would like to take it on tour. She is also a great admirer of Gramatica, who is making a rapid rise in the profession, and is now studying Phedre, a part which should also suit Duse to a T. Both Duse and Gramatica have the faces and figures for Phedre—Duse especially.

A new opera by a new composer has appeared in Florence, with unbounded success. The composer was called out four times, even after the prelude to the first act. After this, calls and encores followed each other in quick succession, and continued to the end of the opera, when the master was heartily congratulated by all his friends and the artists who sang. Forgetfulness is the name of this opera—Oblio in Italian.

The rehearsals of Puccini's Madame Butterfly have begun at the Costanzi Theatre. Puccini, however, is not here. He is still too indisposed to travel so far; besides which he is directing the rehearsals of the same opera in Milan, where it is to be given in about a week's time. We shall hear it in Rome some time during Lent.

Another discovery of an old Roman theatre has been made, while excavating under the house of a private gentleman. At first three arches supported by huge pilasters were found. They belonged to the outer portico of the theatre. Then a semicircular walk came to light, with subterranean ways and corridors, converging to the central caves. The orchestra was also unearthed. It is supposed that the theatre was built in the second century of the vulgar era, under Hadrian, who always showed great generosity toward the city of Lecce. It was still visible at the beginning of the twelfth century. It is accurately described by an eyewitness, Guido de Ravenna, in his "Geografia." In the Norman period it became partly buried from sight by new buildings. Thus Galatea wrote in 1500: "The piazza of the town and its adjoining houses rested on arches, vaults and subterranean passages," evidently belonging to this theatre, which after so many centuries is now to be preserved as one of the national monuments of Italy.

The authorities are still very active respecting the security of the theatres from fire. Even the paragon Costanzi Theatre has been ordered to enlarge all its doors, both within and without, and also to enlarge the stairs, already so large, and make them communicate with the body of the theatre and the galleries. At the Adriano, the most recently built theatre in Rome, only a metal curtain has been ordered.

The Nazionale Theatre is to have all its doors and stairs enlarged. The Quirino Theatre requires no modifications. The Manzoni Theatre is to substitute all its wood works by masonry. As for the Metastasio Theatre, it is to be closed entirely until it is rendered fireproof. It is at present the most dangerous theatre in Rome.

Equally strict measures are being taken with the *cafés-concerts*, and experts have been sent to Milan to study the fire brigade administration there, which is the best in Italy, while Rome is far behind the times in this as in everything else.

Sardou's Sorciere has been given in Turin and Milan, with contrasted success. As usual there were calls for the artists, who acted splendidly, but these calls were weak and also contrasted at times. At the end the public showed evident signs of weariness. "Sardou is in decadence," was the general verdict. He only aims at "effect" now. Dramatic talent has left him. This is a long, dreary play, and is not a success.

Zacconi has made a success with a new play, by a new author, at Bologna, and the Bolognese are a difficult public to please. The name of the play is The Slap of Glory.

Curious, eh? I do not know the plot, as yet.

S. P. Q. R.

SYDNEY ROSENFELD OPENS.

The Century Players, under the management of Sydney Rosenfeld opened its season at Parsons' Theatre, in Hartford, Conn., last Thursday night in Much Ado About Nothing, which was preceded by a specially written allegory embodying Art, Tradition and Progress from the pen of Mr. Rosenfeld. The production was a fine one, and the stage management all that could be desired. William Morris was the Benedick, Jessie Millward, Beatrice; Florence Rockwell, Hero; J. W. Albaugh Jr., Claudio, and Frank Hatch, Dogberry. The costumes were beautiful, the scenery fine. The production is promised New Yorkers next Monday night at the Bijou.

THE STOCK COMPANIES.

William Farnum has been engaged for the Baldwin Stock company, Buffalo, for the Summer season.

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Frederick de Belleville may accept an offer of George L. Baker to become a stock star with the Baker Theatre company, at Portland, Ore., before the year is out, it is said. William Bernard, of the Baker company, has been secured by the Multnomah Amateur Athletic Club, of that city, to stage The Ameer for the club.

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Holden Brothers' Stock company, supporting John A. Preston, has been transferred from the Newcomb Theatre, New Orleans, to the Toler Auditorium, Wichita, Kan. The company will return to New Orleans the coming season.

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Adelaide Wise, sister of Thomas A. Wise and leading lady in Are You a Mason, has been re-engaged for Summer stock work in Albany in the Kingdon Courtney Stock company.

***

The Mordant-Humphrey company will open an indefinite season of stock at the Empire Theatre, Albany, N. Y., March 14. The Climbers will be the opening bill. The company includes Edwin Mordant, Ola Humphrey, H. Ogden Crane, Robert Rogers, Louise Mackintosh, Richard Vivian, Agnes Scott, Bernhardt Niemeyer, Herbert Barrington, Casimir Herold, Louise Randolph, Grace Sherwood, Dorothy Dane, Fanchon Everhart, and Mary Karr, and is under the management of Robert McDowell. William Drake is the scenic artist, and the plays will be staged under the personal direction of Mr. Mordant.

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Walton Pyre, with the Rehan-Skinner company, will direct a stock company playing a circuit of first-class theatres in the Middle West, beginning in May.

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Myrtle May has been engaged to play the ingenues with the Broadway Theatre Stock at Denver, Col., opening May 23. Jane Oaker is to be the leading woman of this company.

COMPANIES CLOSING.

The Colorado Waif, Feb. 10, at Lincoln, Neb.

John L. Sullivan Vaudeville company, at Willimantic, Conn., Feb. 22.

The Pousse Cafe company closed its season on Feb. 21.

The Mary Emerson company, at Portsmouth, Ohio, March 2.

How Old Is Ann, at Fall River, March 5. Manager Harry J. Gales says he intends to reorganise the company and strengthen it.

The Helena (Mont.) *Independent*, Feb. 17.—"Daniel Sully as the Chief Justice was smooth and easy, going from pathos to the purest comedy so quickly that one's Adam's apple is caught between a sob and a laugh."***

A LECTURE ON SHAKESPEARE.

Henry Frank is giving a course of eight lectures on Hamlet in the auditorium of the Professional Woman's League, Sunday evenings, at 8 P.M. The subject of the opening lecture, delivered on Feb. 21, was "The Study of Shakespeare as a Liberal Education."

Mr. Frank said: "We find in all ages poets have been the forerunners and inspirers of human action, reformation and achievement. But most poets have been able to carve out for themselves a single plane of action; their sympathies have been circumscribed within the limits of narrow fellowship or national bias; they have seen the outer world from their own limited experiences and tragic lives, and while they have touched all hearts, more or less, because of the native kinship of human souls and the similarity of human passions, yet but few have lost themselves in the universal soul of humanity and imaged forth the infinite variety of human character. It may be truly said, without exaggeration, that but one poet in all the world, whatever time or clime we contemplate, has attained so high a spiritual and intellectual promontory in the ascent of high genius that he alone is universal. We cannot imagine a period in the world's history when the sentiments, if not the language, of Shakespeare would not find a lodging place in the heart. Like Paul in religion, 'he is all things to all men.'

"First of all the advantage lies in the broadening of the mind's horizon. For language is the symbol of the mind, and where the vocabulary is limited and confined the state of mind is likewise. Shakespeare has the most complete and extensive vocabulary of any writer in the English language. Therefore his information is the most extensive and various of any one mind in all our history. Knowledge seemed to have come to him intuitively. But knowledge came on the wings of words, and it was because of his fluent mind, which lent fluency to his language, that his information became so comprehensive and extensive. A vast vocabulary need be feared by none. All one need fear who is possessed of many words is that he be devoid of judgment. The only difference that I can see between a fool and a philosopher is that the philosopher knows how to use the words correctly that the fool uses incoherently. It is not the fool's vocabulary that interferes with his logic, but his want of logic that trips up his vocabulary. Who can question that the study of such a master of language as Shakespeare is in itself a liberal education? But when we couple with this that he touches every phase and fact of human life, almost all the chief events of history, almost every quality of individual character; that there is no problem of philosophy which he passes by without discussion, scarcely an occupation of man on which he does not dilate, scarcely a science with which he is unacquainted, a system or ceremony of religion, a symbol of mythology or an arcane deliverance of mysticism of which he does not reveal at least some knowledge, we appreciate the vast extent of his information, which with such diligence and eloquence he imparts to his readers.

"In Shakespeare's plays we learn the value of all the cardinal virtues, kindness, humanity, friendship, the policy of honesty, the power of truth. We learn the vanity of ambition, pride and envy, the baseness of ingratitude, the hollowness of selfishness, the vileness of calumny, the mockery of the hypocrite's role, the poison of jealousy, of wantonness and waste of vain indulgences. He is the profoundest of philosophers and the solemnest of preachers. He is the most far reaching and prophetic of statesmen, the soberest ruler of nations and the sanest guide of individuals. He teaches the loftiest morals by presenting the noblest exemplars of character, and, by contrast, the hollowness and worthlessness of ignoble and dishonorable lives. And yet he presents all sides and phases of life and thought, giving us the whole panorama of human existence, without malice or attenuation. To know Shakespeare you must know life, and if you are ignorant of life after you have read Shakespeare you shall indeed know it. If you had experienced a thousand lives you could have learned but little more than this magician of the mind could teach you. Not that he instructs you purposely and by rote as in a text book. He teaches by innuendo, by the incarnation of an idea in a character, by the *motif* of a play, by simile, metaphor, comparison and contrast. Artist of the whole of humanity, he takes each and every character he meets, whether beautiful or ugly, fascinating or repulsive, worthy or detestible. More than that, he was one of the first, if indeed not the very first, of all great literary artists who refused to confine his observations and creations merely to the dynasty of social aristocrats and the realm of culture and respectability. Like our modern Dickens he found interest in the characters of low degree, in artisans, toilers, grave diggers, cobblers, masons, rustics and uncouth plodders. Shakespeare seeks only to be true, to give an exact copy of the times of which he writes. Remember he wrote at least two centuries before the revival of, or let us say the birth of, the spirit of humanity, when all mankind began to think in lines of common interest and experience feelings of universal sympathy. As says Green, the historian, "the England that is about us dates from the American war. It was then that the moral, the philanthropic, the religious ideas which have molded English society into its present shape first broke the spiritual torpor of the eighteenth century. Shakespeare pictures to us that old England, the England of brutal selfishness and abomination. He writes of the England when the masses were held in abject subjection and absolute destitution, when the lazy clergy appropriated the food of the poor and the rich lords stole their estates. But he takes the side neither of the rich nor the poor. He merely draws a picture of the times by showing the actual characters that populated it.

"It might be justly questioned whether Shakespeare really ever knew his own character or personality. He was so inwoven and absorbed in the particular character he is revealing that his methods of expression, his emotions and passions, his mental moods and physical mannerisms become so perfectly those of the character that he must needs have somewhat assumed them in his own experiences. One who can become so completely abstracted in the creations of his art, and whose art is so prolific and limitless as was that of Shakespeare, must necessarily be but little with his actual self, whatever that may be. His genius is so universal, his individual consciousness becomes continuously metamorphosed. It is indeed this impersonal quality in Shakespeare that made him plastic and susceptible to all moods and impressions and made possible the creation of such numerous characters through his inexhaustible genius. He seems to have been an universal ocean into which flowed all the streams of human life and the inspirations of divine conceptions. In the mirroring surface of the vast ocean of thought which the genius of Shakespeare created all humanity finds its perfect reflection. No thought has ever been uttered which he has not anticipated, no emotion experienced that he has not felt and vividly expressed. All history, all life, all human action, all philosophy, science and poetry flow to him intuitively and as freely as a cataract rushing down a mountain steep."

THE MAN WITH THE DOG CAPTURED.

The indefatigable beggar who is commonly known among members of the profession as "the man with the dog" has at last been captured, and has been sent to Blackwell's Island for a term of six months. This man, who gave his name in the police court on Sunday as Henry C. Carter, has for the past three years posed as an actor in distress, and has collected considerable sums of money from charitably inclined players. The Actors' Fund officers and the detectives employed by the Charity Organization Society were long on the lookout for him, but, though they frequently received word of his doings, he constantly eluded them. On Saturday Norman Gimber, of the Actors' Fund, encountered him by chance on the street, and by a bit of clever detective work succeeded in bringing about his arrest. There were many charges against him, and Magistrate Crane, in the Yorkville Court, promptly sentenced him to a term of imprisonment.

A NOTABLE DRAMATIC AND LITERARY SALE.

I.

On Thursday afternoon, Feb. 11, the Anderson Auction Company, 5 West Twenty-ninth Street, New York, disposed of a small but choice collection of dramatic and literary portraits, autograph letters and playbills. The competition was keen and spirited, and the prices in most instances were very good.

The principal items in the sale are given below, with the number of each lot, the price of same and the purchaser's name.

AUTOGRAPHS.

1. KEAN (EDMUND). A. L. S. 1 p. 4to. "To Dear Jack" [Lord Holland?] "I am glad to find that you are not dead bury'd, and d——d. Elliston promises me that your exile expires on my arrival in London.—I am very sanguine in my expectations of De Montfort—how I am to pay all the money I have been borrowing I'll be d——d if I know." Inlaid. Bought on order. $10.

This letter is evidently written to Jack Hughes, who for many years was boon companion, secretary and dear friend of Edmund Kean.

2. KEMBLE (JOHN P.) A. L. S. 1 p. 4to. Dublin, July 2, 1800. "I have the pleasure of enclosing a Bill, for four hundred and twenty Pounds—so you see my Dublin Expedition has turned out very well." Small hole, caused by the wax with which it was sealed, neatly repaired.) Bought on order. $8.
3. KEMBLE (John P.) A. L. S. 1 p. 4to. [Lond.], March 28, 1811. To Mrs. [Anne] Hatton, his sister, enclosing a remittance. Bought on order. $8.50.
4. SIDDONS (MRS. SARAH). A. L. S. 2 pp. 8vo. Lowestoft, Aug. 20, 1810. Written to some one [Mr. Villiers?] thanking him for exertions he used in obtaining the remitting of the punishment of Mr. Baldwin. "I owe *my life* to this truly respectable old man." Inlaid. Bought on order. $9.60. This was remarkably cheap at the price.
6. WALLACK (JAMES W.). A. L. S. 3 pp. 4to. [Lond.], Jan. 18, 1825. To Edmund Kean, referring to a letter published by Kean three years before accusing Wallack of improper conduct in a bankruptcy. Wallack narrates the circumstances of the affair and of his being in prison for some time. Bought on order. $8. A fine letter and one of dramatic value.

MEZZOTINTS, ETC.

8. ABINGTON (MRS.) Half length in oval frame, facing to front. Mezzotint by Eliz. Judkins, after Sir Joshua Reynolds. Brilliant impression, mounted. Lond., 1776. Bought by Joseph Sabin. $22.
9. ABINGTON (MRS.) Half length, as Roxalana. Mezzotint by Thomas G. Appleton, after Sir Joshua Reynolds. Large folio. Proof before all letters on India paper, signed by the engraver. A charming modern mezzotint of this famous painting, representing the actress peeping through curtains with an arch look on her face. Bought by Joseph Sabin. $14.
13. BANNISTER (CHARLES). Celebrated English actor. Bust in oval frame surrounded by rectangle. Mezzotint after R. Dighton. Small 4to. Brilliant impression, inlaid. Rare. Lond., 1787. Bought on order. $4.
14. BANNISTER (JOHN). Celebrated English comedian. Half length, facing to front, in rectangle. Colored mezzotint by J. R. Smith, after M. Brown. Folio, inlaid. Bought by Joseph Sabin. $8.50.
15. BANNISTER (JOHN). Mr. Bannister and Mr. Parsons as Scout and Sheepface in "The Village Lawyer." Full-length figures. Mezzotint by J. R. Smith, after S. de Wilde. Folio. Good impression. Bought on order. $13.25.
23. BETTY (WILLIAM HENRY WEST). The Young Roscius. Full bust, with locket, in right-angled frame. Mezzotint by S. W. Reynolds, after P. Ramsay. Folio. Lond., 1805. Bought by Joseph Sabin. $14.
24. BETTY (WILLIAM HENRY WEST). At the age of 13. Full bust, facing toward front. Mezzotint by J. Ward, after H. Burch. Folio. Fine impression, with margin. Scarce. Lond., 1805. Bought by Joseph Sabin. $5.25.
25. BETTY (WILLIAM HENRY WEST). Full length, standing before the bust of Shakespeare. Line engraving by James Heath, after James Northcote. Folio. Original impression. Lond., 1805. Bought by Max Williams. $4.75.
26. BETTY (WILLIAM HENRY WEST). "The Theatrical Bubble." Colored caricature by James Gilliray, with full-length figure of W. H. W. Betty. 4to. Lond., 1805. Bought on order. $4.
28. BILLINGTON (MRS.) Famous actress, as Clara in The Duenna. Full bust, right hand holding veil over head. Charming mezzotint by J. R. Smith. Folio. Bought on order. $13.
38. BROUGHAM (LORD HENRY). English statesman and orator. Three-quarter length, standing with petition in hand. Mezzotint by H. Meyer, after James Ramsay. Folio. Original open letter proof. Bought on order. $5. Henry Brougham was born at Edinburgh, 1779; he was M. P. for Camelford, Winchelsea, and Yorkshire; he was Lord Chancellor; died in France, May 7, 1868.
39. BUNYAN (JOHN). Full bust, facing front, with book in hand. Mezzotint by J. Spilsbury, after T. Sadler. Large 4to. Margins cut close but with inscription complete. Fine impression. Bought on order. $10.
40. BURNS (ROBERT). Bust in oval. Engraved in stipple by Paton Thompson, after Nasmyth. 4to, inlaid. Rare. Lond., 1805. Bought on order. $4.50.
41. BUTLER (SAMUEL). Author of "Hudibras." Three-quarter length, facing to right, left arm resting on column. Mezzotint after Zoust. Margins trimmed close, but with inscription complete. Folio. Rare. Bought on order. $4.50.
43. CAMPBELL (JOHN, LORD). English Judge, author of the "Lives of the Chancellors." Three-quarter length, seated, in robes. Mezzotint by T. L. Atkinson, after Sir Francis Grant. Folio. Brilliant open letter proof, certified by the Printsellers' Association. Bought by J. Sabin. $10.50.
51. CHARLES I. Full length, in armor, crown and helmet on table to right. Mezzotint by J. Boydell, after Vandyck. Folio. Brilliant original impression, with full margin. Lond., 1778. Bought by Max Williams. $7.50.
52. CHESTER (MISS). English actress. Three-quarter length, with landscape in the background. Mezzotint by S. W. Reynolds, after J. Jackson. Folio. Proof before inscription, with wide, untrimmed margin. Rare in this state. Lond., 1826. Bought by J. Sabin. $3.50. This favorite actress made her first appearance at Drury Lane, in 1820, in the character of Lady Teazle.
69. COVENT GARDEN THEATRE. Colored caricature in the manner of Rowlandson, showing the interior of the theatre and the stage during a performance. Numerous figures in the different parts of the house. Oblong 4to. Lond., 1786. Bought on order. $11.
70. COWELL (JOSEPH). Early American actor. Bust portrait as Crack. Line engraving by A. B. Durand, after J. Neagle. Small 4to. Large paper. Bought on order. $3.05.
72. CRUIKSHANK (GEORGE). "Management of Butts and Hogsheads." Colored caricature, representing a scene on the stage of Drury Lane, with many figures, among them being Miss Tidswell and the Duke of Norfolk, Elliston, etc. Oblong 4to. (Repaired in the center and inlaid.) Very rare. Bought on order. $7.
76. DIMOND (W. W.) AND MISS WALLIS. Noted English actors. Three-quarter length, as Romeo and Juliet. Engraved by Bartolozzi. Oval 4to. Proof before letters, with large margin. Inlaid. A pretty example of Bartolozzi's engraving. Bought on order. $5.
82. EARLOM (RICHARD). Celebrated English mezzotint engraver. "The Porter and the Hare." Mezzotint after Zoffany. Full-length figures. Large folio. Brilliant early impression. (Cut to plate mark.) Bought on order. $24.
84. EDWIN (JOHN) AND MRS. WELLS. Noted actors. Three-quarter lengths, as Lingo and Cowslip. Beautiful stipple engraving by H. Dowman. Oval folio. Rare. Small margin. Bought on order. $22.50. A fine specimen of Dowman's skill as an engraver, and one of the best prints in the sale.
88. FAWCETT (JOHN). Noted English actor, appeared in New York in 1795. Half length, facing to right, cane, gloves and hat in his hands. Mezzotint by W. Say, after G. H. Harlow. Folio. Brilliant impression printed in brown, and with large margin. Lond., 1815. Bought by J. Sabin. $3. Absurdly low price for this fine portrait.
90. FOOTE (MARIA). Famous English actress. Full length, as Maria Darlington. Mezzotint by T. Lupton, after G. Clint. Folio. Fine impression. Scarce. Lond., 1824. A charming picture, representing her dancing through a wooded landscape. Bought on order. $8.
94. GARRICK (DAVID). "Mr. Garrick as Steward of the Stratford Jubilee, Sept., 1769." Nearly half length, profile to left, holding medallion of Shakespeare in hand. Mezzotint by J. Saunders, after B. Van Gucht. Folio. Fine impression, with margin. Scarce. Lond., 1773. Bought by Joseph Sabin. $18.
95. DAVID GARRICK, ESQ. Half length, seated at table. Mezzotint by R. Laurie, after Sir Joshua Reynolds. Folio. Late impression. Bought on order. $4. ALFRED BECKS.

GOSSIP OF THE TOWN.

Carolyn McLean, leading woman of the Hello Bill company, is reported to be seriously ill at Erie, Pa.

Lillian Hale Emery did not open in Chicago under C. S. Sullivan's management, as has been reported. Miss Emery has been playing Mrs. Augusta Gould in Rachel Goldstein, supporting Louise Beaton, under the management of A. H. Woods, since last October, and will remain with that company the entire season.

Spotless Town closed in Des Moines, Iowa, on Feb. 27.

Fisher and Davis' The Power of the Cross company reopened its season on Feb. 29.

J. Sebastian Hiller has been engaged by Wright Lorimer as musical director of The Shepherd King, which is to be produced for the first time at the New York Theatre on April 4.

Vaughan Glaser, who has been supporting Mrs. Fiske this season as Flavius in Mary of Magdala and Looborg in Hedda Gabler, will open with a stock company in Cleveland, Ohio, at the Colonial Theatre on March 14. Mr. Glaser's company will consist of William Boog, Earl Ryder, Walter Thomas, W. C. Masson, Fred E. Duff, William E. Slevin, J. L. Weber, Robert Brunton, Laura Nelson Hall, Lillian Dix, Nora Shelby, Electa Rule, Elysian Holmes and Persits.

The students of the Stanhope-Wheatcroft Dramatic School will appear in a public performance at the Manhattan Theatre on the afternoon of Thursday, March 17. Several new one-act plays will be presented.

Ben Hendricks reports receipts in Winnipeg, Manitoba, for three performances of Sidney R. Ellis' new play, Eric of Sweden, Feb. 19, 20, $1,700, and it was twenty below zero.

Maud Claire Shaw is now playing Mary Tudor in When Knighthood Was in Flower.

Next Monday, March 14, Sweet Kitty Bellairs will have its 101st performance at the Belasco Theatre.

Mabel Amber will play Princess Morab in The Shepherd King.

John Hyams and Leila D. McIntyre were married by Mayor Weaver, in Philadelphia, March 2. Miss McIntyre is a member of the Mother Goose company, and Mr. Hyams a play producer.

W. Rodney Feelyater, late with N. C. Goodwin, and Fred Brown, the dancer, are at Hot Springs, Ark., for the season.

Sullivan, Harris and Woods obtained last week control of the Grand and People's Theatres, on the East Side. They will produce plays at both houses on and after May 1.

Wilton Lackaye has announced that before his season in The Pit ends at the Lyric Theatre, he will produce at matinee performances a play by Ibsen, either Pillars of Society or An Enemy of the People.

The French bevel plate glass mirror in front of which Eugenie Blair was seated during a performance of Zaza at Bridgeport, Conn., Feb. 26, fell forward and struck her on the head, one of the incandescent bulbs striking her forehead. She was assisted behind the scenes and after a short time was able to go on with her part.

The Fourth Estate last week celebrated its tenth birthday. Ernest F. Birmingham, its editor and publisher, is to be congratulated on the distinguished success he has achieved with this journal "for the makers of newspapers."

Richard Mansfield has completed the plans for the rest of his season, which will close at Montreal on July 2. Every member of the company of one hundred and six persons will be retained. After the present engagement in New York the organization will go by special train on a long tour, including the Pacific Coast, visiting only the larger cities. The plays presented will be Old Heidelberg and Ivan the Terrible, and in San Francisco Mr. Mansfield will give two performances of Beaucaire.

Morgan D. Wilson has been engaged as business-manager with Nell Burgess in his new play, The Off Hour.

Mary Thompson celebrated her 300th performance of the Nurse in Simville's Romeo and Juliet company, at Tampa, Fla., Feb. 17.

Amy Lee returned to New York last week from a visit with her husband, A. G. Delamater, business-manager of the When Johnny Comes Marching Home company.

Photographs of Maxine Elliott will be shown in the art exhibit at the St. Louis World's Fair.

Twenty-five children from the Free Industrial School for Cripples at 471 West Fifty-first Street attended the performance of Babes in Toyland at the Majestic Theatre last Saturday afternoon as the guests of the management. As many more little cripples from the same institution will attend to-morrow's (Wednesday) performance.

Charlotte Walker, who plays the leading woman's role of Cecilia in The Crown Prince with James K. Hackett, was taken ill at the theatre last Friday night, and was unable to play after the first act. Her part was played for the rest of the performance by Grace Barber.

Marie Tempest became ill on the stage last Thursday night and was obliged to leave her role to an understudy.

Julia Gray closed her first starring tour in Her Only Sin, under the management of L. J. Carter, March 5. Her season has been successful. Next season she will have a new play.

Barbara Burns and Dorothy Warr have retired from Gus Hill's Happy Hooligan company and have been replaced by the Gibney Sisters.

Helen Grantley closed a successful season of twenty weeks in In the Palace of the King at Raleigh, N. C., on March 5. She will rest for a month at Pinehurst, N. C., before returning to New York.

Arthur Hart has sold his rights in One of the Many to J. F. Huntly, of New Orleans, who will take the play on a Western tour next season. Mr. Hart will devote his attention to other attractions and will establish an Eastern office, with Harry C. Carrier in charge.

Willstadt and company have accepted for production Cecil Fredrick's spectacular melodrama, entitled The Voice of the Mountain. A striking feature of the production will be a scene showing a volcano in eruption.

John W. Bankson has been confined to his room suffering with a valvular affection of the heart.

The Butte *Miner*, Feb. 19.—"Butte theatregoers never showed more pronounced appreciation for an excellent performance than they did last night when Mr. Sully in his own inimitable manner presented the beautiful drama, The Chief Justice."

ENGAGEMENTS.

Julia Dean, of the Merely Mary Ann company, to support Cecelia Loftus in her starring tour next season.

Harry R. McLain has [illegible] engaged to succeed Lawrence Russell for the heavies in The Yankee Hustler.

J. W. Ashley and Stanley Dowdy, by Ernest Lamson, for the Tobie House company.

Rose Marston, with Nell Burgess.

Alexander Dale, for the Cook Opera House Stock co., Rochester, N. Y., opening March 21.

Gertrude Perry, for the leading female role in Our New Minister.

Lucia Moore, for the Baldwin Stock company.

Arthur Griffith Hughes, by Sydney Rosenfeld, to sing in Much Ado About Nothing.

James A. Devine, for Fritz Schiller in Yoshiwara, but No Wife.

Henry W. Savage's reputed offer to Madame Gadski of $96,000 for nineteen weeks in his forthcoming production in English of Parsifal may tempt her.

Rose Marston, with Nell Burgess in The Off Hour.

Dorothy Tennant, with Bertha Galland.

Hardie Kirkland, for the part of Oxen in The Shepherd King.

Louise Muldener, with Rose Coghlan.

OBITUARY.

John Keiffer, of Keiffer and Diamond, the vaudeville team, died on March 4 at the Hotel Abbott, Denver, Col., after a short, but severe attack of inflammatory rheumatism. He was playing an engagement on the Novelty circuit, with his wife, Grace Diamond, doing an operatic sketch. They were to sail for Australia on March 24 with the Tom Nawn co. Mr. Keiffer was thirty-one years of age. He was born in New Orleans, La., and for a number of years traveled with various opera cos. For the past five years he has been playing vaudeville dates with his wife. Mrs. Keiffer left for New Orleans, where the remains were interred.

Wilson Enos, the well-known actor, died at Gravenhurst, Ont., on Feb. 22, of tuberculosis of the stomach. Mr. Enos was born at Mansfield, O., forty years ago. During his stage career he played in The Girl I Left Behind Me, with the Daniel Frawley Stock company in the West, with the Woodward Stock company in Kansas City, and with many other prominent organizations. He is survived by his wife, Gertrude Berkeley, of the Castle Square Stock company, Boston, and a son aged eight years. The funeral services were held and the burial made at Mansfield, O., on March 1.

Edmund Freeman Dixey, a noted old time minstrel, died at his home in Philadelphia on March 2, of congestion of the lungs. Mr. Dixey was sixty-nine years old and was before the public from 1854 to 1879. He began as a minstrel with Julian's Serenaders, and in 1862 he became associated with John L. Carncross. They formed Carncross and Dixey's Minstrels, which organization successfully toured the country for many years.

Clair Commons, a well-known stock and repertoire actor, died of heart failure on Jan. 19, aged thirty-six years. He was a member of the profession for fifteen years, during which time he was associated with the Corse Payton, the Spooner, and other companies. His wife, Aimee Commons, survives him. The remains were taken to Mr. Commons' home, Bonner Springs, Kan., and were there interred in Riverside Cemetery.

Leon Melles, a young musician and theatrical agent, died at the home of his father in this city on March 6, aged twenty-eight years. His death was due to poisoning, and the police are investigating the case. The indications are that Mr. Melles was robbed and then poisoned.

Mrs. Helen Melville, widow of Washington T. Melville and daughter of Carrie Carruth, died in New York city on March 1. The funeral services were held and the burial was made at Cincinnati, O.

John Moynihan, an old-time stage manager, died in the City Hospital in Kansas City on Feb. 25, of pneumonia. He was fifty-five years old and was associated in his active years with John McCullough.

Lydia Fletcher, a writer of stories and plays, and well known by her pen name of "Coyne," died at her home in Washington, D. C., on March 2, aged fifty years.

Nathaniel W. Armstrong, father of Clare Armstrong, of the Checkers company, died at his home in this city on Feb. 19, of pneumonia, aged fifty-four years. A widow and two daughters survive.

Thomas Edwin McNally, the eldest son of John J. McNally, the critic and playwright, died in New York city on Feb. 28, of pneumonia, aged twenty years.

The father of Ruth Jordan, of The Utopian company, and Nan Engleton, died at his home in Philadelphia on March 1.

Eleanora Petrelli, once famous as a grand opera singer in Europe, died in poverty in Chicago on Feb. 23. She was nearly ninety years old.

Mrs. Mary Langdon, the wife of Harry A. Langdon, who is now a guest at the Actors' Fund Home, died on Feb. 17.

The father of J. Xerxes Henton, of Whittaker West's Not Guilty company, died at Green Castle, Ind., on Feb. 19.

Douglas Cox, late manager of the Alhambra in London, and a brother of Hart Conway, died in London on Feb. 2.

Mrs. Elizabeth Shumacher, mother of Millie, Bertha and Rosa Ricci, died at her home in this city on March 3, aged eighty-one years.

Born.

RYAN.—At New York city, on Saturday, March 5, to Mr. and Mrs. Samuel J. Ryan, a son.

Married.

KINGDON—LA VEIGN.—On the stage, in Chamberlain, S. Dak., recently, Rex Leslie Kingdon (Emerie MacClaflin) and Beatrice La Veign (Bonnie Del Veccilroi), of the Lennon Theatre company.

METCALFE—ADDERLY.—George Metcalfe and Alma Adderly, Monday, Feb. 15, at Blair, Neb.

MILLER—ELMER.—Frank H. Miller and Marie Elmer, by the Rev. M. A. L. Hirsch, at 144 Fairmont avenue, Newark, N. J., Feb. 21.

Died.

ARMSTRONG.—Nathaniel W. Armstrong, in New York city, on Feb. 19, of pneumonia.
COMMONS.—Clair Commons, on Jan. 19, of heart failure; aged 36 years.
COX.—Douglas Cox, in London, Eng., on Feb. 2.
DALEY.—Owen B. Daley, at Pawtucket, R. I., on Feb. 24, aged 76 years.
DIXEY.—Edmund Freeman Dixey, in Philadelphia on March 2, of congestion of the lungs; aged 69 years.
DRAYTON.—Mrs. Henri Drayton, in St. John's Hospital, Brooklyn, on Feb. 28.
DUMAS.—Mrs. Felix Dumas (Sidney Bell), in Manchester, Eng., on Jan. 16, of pneumonia, aged 26 years.
ENOS.—Wilson Enos, at Gravenhurst, Ont., on Feb. 22, of tuberculosis; aged 40 years.
FAWCETT.—Owen Stanley Fawcett, at Flat Rock, Mich., on Feb. 21, of Bright's disease, aged 66 years.
FLETCHER.—Lydia Fletcher ("Coyne"), in Washington, D. C., on March 2; aged 50 years.
GIBSON.—Harry C. Gibson (Humphrey Undine Lynch), in New York city, on Feb. 23, from self-inflicted wounds, aged 49 years.
HARRIS—Lucy Harris (Mrs. J. Marcus Davis), on Feb. 16, of typhoid fever.
JASPER.—Emil Jasper, in New York city, on Feb. 21, aged 55 years.
KEIFFER.—At Denver, Col., on March 4, of acute rheumatism, John Keiffer, of Keiffer and Diamond.
KLEIN.—Alfred Klein, at Amityville, L. I., on Feb. 21, of paresis, aged 40 years.
McGEE.—Harry McGee, in New York city, on Feb. 20.
McNALLY.—Thomas Edwin McNally, in New York city on Feb. 28, of pneumonia; aged 20 years.
MELVILLE.—In New York, March 1, 1904, Helen, wife of the late Washington T. and daughter of Carrie Carruth. Funeral services and interment at Cincinnati.
MOYNIHAN.—John Moynihan, in Kansas City, Mo., on Feb. 25, of pneumonia; aged 55 years.
PETRELLI.—Eleanora Petrelli, in Chicago, on Feb. 23.
QUINTEN.—Mrs. Louie Quinten, in St. Louis, on Feb. 21.

YORK, PA.

OPEN TIME

March 14, 15, 17, 18, 22, 23, 24, 25, April 4, 6, 7, 8, 9, 18, 20, 21, 22, 23.

Write or wire quick.

B. C. PENTZ, York, Pa.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREAK FOR LIBERTY: Binghamton, N. Y., March 7-9, Albany 10-12.
A BREEZY TIME (Merle H. Norton, mgr.): Holdenville, I. T., March 8, Claremore 9, Vinita 10, Mina 11, Neosha, Mo., 12, Aurora 14, Springfield 15, Rich Hill 19, Butler 21, Warrensburg 24.
A CHICAGO TRAMP: Beardston, Ill., March 9, Chanierville 10.
A COLORADO WAIF (Cross and Kimball, mgrs.): Keokuk, Ia., March 8, Ft. Madison 9, Burlington 10, Monmouth, Ill., 11, Muscatine, Ia., 12.
A DESPERATE CHANCE: Newark, N. J., March 7-12.
A FRIEND OF THE FAMILY (W. E. Gorman, mgr.): Pensacola, Fla., March 8, Mobile, Ala., 9, Selma 11, Birmingham 12, Columbus, Miss., 14, Meridian 15, Jackson 16, Yazoo City 17, Greenwood 18, Clarksdale 19.
A HIDDEN CRIME (J. M. Ward, mgr.): Philadelphia, Pa., March 7-12, Newark, N. J., 14-19.
A HOMESPUN HEART (Leon Williams, mgr.): Toledo, O., March 13-16.
A HOT OLD TIME (Geo. Chenet, mgr.): St. Louis, Mo., March 6-12, Chicago, Ill., 13-19.
A HOT OLD TIME (Gus Hill, mgr.): St. Louis, Mo., March 6-12, Milwaukee, Wis., 14-19, Grand Rapids, Mich., 21-24.
A LITTLE OUTCAST (Eastern; Geo. E. Gill's; Burt McPhail, mgr.): Norfolk, Va., March 7-12, Atlanta, Ga., 14-19, Birmingham, Ala., 21-26.
A LITTLE OUTCAST (E. J. Carpenter's): Vicksburg, Miss., March 8, Yazoo City 9, Greenwood 10, West Point 11, Aberdeen 12, Wenona 14, Grenada 15, Water Valley 16, Holly Springs 17, Fulton 18, Dyersburg, Tenn., 19, Paducah, Ky., 21.
A MILLIONAIRE TRAMP (Gus Mortimer, mgr.): Cedar Rapids, Ia., March 9, Iowa City 10, Muscatine 11, Moline, Ill., 12.
A MONTANA OUTLAW (C. F. Lawrence, mgr.): Rhinelander, Wis., March 8, Green Bay 13, Kaukauna 14, Manitowoc 15, Sheboygan 16, Port Washington 17, Elkhorn 18, Elgin, Ill., 19, Spring Valley 20.
A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22—indefinite.
A RAGGED HERO (Fielding Amusement Co., mgrs.): Battle Creek, Mich., March 11.
A ROMANCE OF COON HOLLOW: Monticello, Ill., March 9, Kankakee 10, Princeton 11, Kewanee 12, Pontiac 14, Pana 15, Taylorville 16, Charleston 17, Danville 18, Chicago Heights 20, Terre Haute, Ind., 21, Marshall 22, Arcola 23, Hoopeston 25, Danville 26.
A ROYAL SLAVE (Harry Gordon, mgr.): Storm Lake, Ia., March 8, Cherokee 9, Le Mars 10, Howardean 12, Dell Rapids, S. D., 14, Madison 15, Flanderau 16, Pipestone, Minn., 17, Tracy 18, Watertown, S. D., 19.
A ROYAL SLAVE (Harry Gordon, mgr.): Kittanning, Pa., March 8, Clearfield 9, Curwensville 10, Lock Haven 11, Johnsonburg 12, Renova 14, Du Bois 15, Brookville 16, Smethport 17, Austin 18, Kane 19.
A RUNAWAY MATCH (Chase and Lister, mgrs.): Rapid City, S. D., March 8.
A TEXAS STEER (M. Rice, mgr.): Lowell, Mass., March 8, Portland, Me., 9, Bath 10, Lewiston 11, Augusta 12, Bangor 14, Togus 15, Dover, N. H., 16, Salem, Mass., 17, New Bedford 19.
A THOROUGHBRED TRAMP (Elmer Walters; Harry Darlington, mgr.): Johnstown, Pa., March 8, Altoona 9, Connellsville 10, Belle Vernon 11, Washington 12, Wellsburg, W. Va., 14, Uhrichsville, O., 15, Newark 17, London 18, Springfield 19.
A WIFE'S MISTAKE: Delhi, N. Y., March 8, Norwich 9, Cooperstown 10, Owego 11.
ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Toronto, Can., March 7-12, Montreal 14-19, Boston, Mass., 21-26.
ADAMS, MAUDE: New Haven, Conn., March 7, 8, Waterbury 9, Northampton, Mass., 10, Hartford, Conn., 11, 12.
ALPHONSE AND GASTON: Battle Creek, Mich., March 8.
AN HEIRESS TO MILLIONS: Holyoke, Mass., March 7-9.
ARE YOU A MASON: West Superior, Wis., March 8, St. Cloud, Minn., 9, Mankato 10, Sioux Falls, S. D., 11, Sioux City, Ia., 12, Des Moines 14-16, Clinton 17, Davenport 18, Peoria, Ill., 19, Joliet 20.
ARIZONA: Boston, Mass., March 7-12.
ARAH-NA-POGUE (Davis and Butterfield, mgrs.): Boston, Mass., March 7-12, New York city 14-19.
AT CRIPPLE CREEK: Birmingham, Ala., March 7-12, Louisville, Ky., 14-19, Cincinnati, O., 21-26.
AT THE OLD CROSS ROADS (Arthur C. Aiston, mgr.): Dayton, O., March 7-9, Columbus 10-12, Cincinnati 13-19.
AT VALLEY FORGE (H. H. Perry, mgr.): Galveston, Tex., March 8, Sour Lake 9, Oakland, La., 10, Jennings 11, Crowley 12.
AWAKENING OF MR. PIPP: Boston, Mass., Feb. 29-March 19.
BARRYMORE, ETHEL: Birmingham, Ala., March 8, Memphis, Tenn., 9, Nashville 10, Louisville, Ky., 11, 12.
BATES, BLANCHE (David Belasco, mgr.): Chicago, Ill., Feb. 15—indefinite.
BELLEW, KYRLE (Liebler and Co., mgrs.): New York city Feb. 15—indefinite.
BEN HUR: Wheeling, W. Va., March 7-12, Detroit, Mich., 14-19, Utica, N. Y., 21-26.
BINGHAM, AMELIA: Savannah, Ga., March 8, Charleston, S. C., 9, Columbia 10, Augusta, Ga., 11, Athens 12.
BLOODGOOD, CLARA: Philadelphia, Pa., Feb. 29-March 12.
BONELLI, WILLIAM, AND ROSE STAHL: Manchester, N. H., March 7-9, Lawrence, Mass., 10-12, Boston 14-19.
BUSTER BROWN (Melville B. Raymond, mgr.): Chicago, Ill., March 7-12, Detroit, Mich., 14-19, Cleveland, O., 21-26.
CARTER, MRS. LESLIE (David Belasco, mgr.): Providence, R. I., March 7-9.
CHECKERS (Kirke La Shelle, mgr.): Philadelphia, Pa., Feb. 29-March 19, Elizabeth, N. J., 21, Allentown, Pa., 22.
CANDIDA: New York city—indefinite.
CHILD SLAVES OF NEW YORK: Brooklyn, N. Y., Feb. 29-March 19.
CIRCUMSTANTIAL EVIDENCE (Fred D. Fowler, mgr.): Provo, U., March 8, Park City 9, Salt Lake City 10-12, Rock Springs, Wyo., 13, Rawlins 15, Laramie 16, Sidney, Neb., 17, North Platte 18, Lexington 19, Hastings 21.
CLARKE, HARRY CORSON: Houston, Tex., Feb. 15-March 13.
COHANS, THE FOUR (Fred Niblo, mgr.): Houston, Tex., March 8, Beaumont 10, Shreveport, La., 11, Greenville, Tex., 12, Dallas 14, 15, Ft. Worth 16, 17, Waco 18, San Antonio 19, 20.
COLLIER, WILLIAM: Washington, D. C., March 7-12.
CRANE, WILLIAM H.: Brooklyn, N. Y., March 7-12.
CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Jan. 11—indefinite.
DAMON AND PYTHIAS: High Point, N. C., March 8, Salisbury 9, Concord 10, Gastonia 11, Gaffney, S. C., 12, Greensboro, N. C., 14.
DARE DEVIL DOROTHY: Wilmington, Del., March 7-9, Camden, N. J., 10-12, New Haven, Conn., 14-16, Lowell, Mass., 17-19.
DAVID HARUM (Julius Cahn, mgr.): Detroit, Mich., March 6-12.
DAVIS, FAY: Kalamazoo, Mich., March 8, Lansing 9, Saginaw 10, Grand Rapids 11.
DE GRASSE, JOSEPH (Joseph Shipman, mgr.): Fulton, Mo., March 8, Moberly 9, Mexico 10, Bowling Green 11, Jerseyville, Ill., 12.
DESERTED AT THE ALTAR: Chicago, Ill., March 6-12.
D'ORSAY, LAWRENCE: Philadelphia,, Pa., March 7-12.
DEVIL'S LANE: Salina, Kan., March 22.
DODGE, SANFORD: Brush, Col., March 8, 9, Sterling 10, 11, Sidney, Neb., 12-14, Alliange 15, 16, Crawford 17, Chadron 18, 19.
DOWN BY THE SEA (Phil Hunt, mgr.): Tacoma, Wash., March 6-8, Olympia 9, Hoquin 10, Vancouver, B. C., 11, Auburn, Cal., 16, Carson, Nev., 17, Virginia City 18, Reno 19, Ogden, U., 22.
DREW, JOHN: Pittsburgh, Pa., March 7-12.
DRIVEN FROM HOME (W. D. Fitzgerald, mgr.): Philadelphia, Pa., March 7-12, Brooklyn, N. Y., 14-19.
EDESON, ROBERT (Henry B. Harris, mgr.): New York city Jan. 18-March 12.
EIGHT BELLS: Downs, Tex., March 7-12, New Orleans, La., 14-19.
ERIK OF SWEDEN (Sidney R. Ellis, mgr.): Nanaimo, B. C., March 8, Vancouver 9, Whatcom, Wash., 10, Seattle 11, 12, Tacoma 13, Olympia 14, Chehalis 15, Vancouver 16, Portland, Ore., 17, San Francisco, Cal., 20-26.
EVERYMAN: Baltimore, Md., March 14-19.
FAUST (Porter J. White's): Milton, Pa., March 8, Bloomsburg 9, Danville 10, Middletown 11, Wilmington, Del., 12, Easton, Md., 14, Cambridge 15, Crisfield 16, Salisbury 17, Georgetown, Del., 18, Milford 19.
FAVERSHAM, WILLIAM: New York city March 7-12.
FISKE, MRS. (Harrison Grey Fiske, mgr.): Denver, Col., March 7-12, Salt Lake City, U., 16, 17, Ogden 18.
FOR HER CHILDREN'S SAKE (Eastern; Sullivan, Harris and Woods, mgrs.): St. Louis, Mo., March 6-12, Milwaukee, Wis., 13-19, St. Paul, Minn., 20-26.
FOR HER CHILDREN'S SAKE (Western; Sullivan, Harris and Woods, props.; Ed. H. Lester, mgr.): London, O., March 8, Kenton 9, Lima 10, Richmond, Ind., 11, Anderson 12, Elwood 14, New Castle 15, Ft. Wayne 16, Hartford City 17, Portland 18, Muncie 19, Alexandria 21, Marion 22.
FOR HER SAKE (Jos. Pilgrim, mgr.): Elizabeth, N. J., March 7-9, Hoboken 10-12, Morristown 14, Dover 15, Boonton 16, Fall River, Mass., 17-19, Middletown, N. Y., 21.
FOR HIS BROTHER'S CRIME (Geo. N. Ballanger, mgr.): Lawrence, Mass., March 7-9.
FOXY GRANDPA (Hart and De Mar; O. H. Butler, mgr.): Rochester, N. Y., March 7-9, Syracuse 10-12, New York city 14-19, Baltimore, Md., 21-26.
FROM RAGS TO RICHES (Max H. Myers, mgr.): Toledo, O., March 13-16, Grand Rapids, Mich., 17-19, Chicago, Ill., 20.
FUNNY MR. DOOLEY (Frank Bryan, mgr.): Boston, Mass., March 7-12.
GEORGE, GRACE: Detroit, Mich., March 7-12.
GERMAN LILLIPUTIANS (J. V. Tschudi, mgr.): Mason City, Ill., March 8, Virginia 9, Petersburg 11, Lincoln 12, Atlanta 14.
GILLETTE, WM.: New York city Nov. 17-April 2.
GOODWIN, NAT: Kansas City, Mo., March 10-12.
GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Helena, Ark., March 8, Pine Bluff 9, Hot Springs 11, Hope 12, Texarkana 14, Jefferson, Tex., 15, Marshall 16, Shreveport, La., 17, Alexandria 18, Monroe 19.
HACKETT, JAMES K.: Washington, D. C., March 7-12.
HALL, HOWARD: Brooklyn, N. Y., March 7-12.
HANFORD, CHARLES B.: Salem, Ore., March 9, Marysville, Cal., 12, Oakland 14, 15, Stockton 16, Fresno 17, Hanford 18, Bakersfield 19.
HANS HANSON (Jas. T. McAlpin, mgr.): Anna, Ill., March 8, Mound City 9, Charleston, Mo., 10, Sikeston 11, Poplar Bluff 12, Kennett 14, Campbell 15, Jonesboro, Ark., 16, Forest City 17.
HAPPY HOOLIGAN (Al Dolson, mgr.): Rochester, Minn., March 8, Owatonna 9, Faribault 10, Mankato 12, New Ulm 13, Duluth 16.
HAPPY HOOLIGAN (Eastern; Charles E. Barton, mgr.): Kansas City, Mo., March 6-12.
HARNED, VIRGINIA: Elmira, N. Y., March 8, Rochester 9, Syracuse 10, Erie, Pa., 11, Youngstown, O., 12.
HAWTREY, CHARLES: Philadelphia, Pa., Feb. 29-March 12.
HEARTS ADRIFT: Boston, Mass., March 7-12.
HEARTS OF OAK (Wm. B. Gross, mgr.): Oscaloosa, Ia., March 8, Ottumwa 9, Keokuk 10, Quincy 11, Louisiana, Mo., 12, St. Louis 13-19, Louisville, Ky., 20-26.
HELLO, BILL: Erie, Pa., March 8, 9, Kane 10, Ridgeway 11, Dubois 12, Beaver Falls 14.
HER MARRIAGE VOW (Vance and Sullivan, mgrs.): Philadelphia, Pa., March 7-12.
HILLIARD, ROBERT: Boston, Mass., Feb. 29-March 12.
HIS LAST DOLLAR (D. C. Anderson, mgr.): Talladega, Ala., March 8, Rome, Ga., 9, Chattanooga, Tenn., 10, Columbia 11, Nashville 12, Louisville, Ky., 14-19.
HOW OLD IS ANN (H. T. Gates, mgr.): South Framingham, Mass., March 8, Fitchburg 9, Greenfield 10, Northampton 11, Hoosick Falls, N. Y., 12, Troy 13-16.
HUMAN HEARTS (Western; Claud Sanders, mgr.): Santa Ana, Cal., March 8, San Diego 9, San Bernardino 10, Riverside 12, Pasadena 14, Oxnard 15.
HUMAN HEARTS (Eastern; Jesse M. Blanchard, mgr.): Batavia, N. Y., March 8, Warsaw 9, Oneida 10, Oswego 11, Niagara Falls 12, Lockport 14, Newark 15, Weedsport 16, Albany 17-19.
HUMAN HEARTS (Southern): Cincinnati, O., March 6-12, Beaver Falls, Pa., 15, New Castle 16, McKeesport 17, Butler 18, Youngstown, O., 19, Steubenville 21.
IN CONVICT'S STRIPES: Washington, Ind., March 8, Northvernon 9, Aurora 10, Cincinnati, O., 13-19.
IRVING, HENRY: Indianapolis, Ind., March 7-9, Columbus, O., 10-12, Cleveland 14-19, New York city 21-25.
JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzalo, mgr.): Camden, N. J., March 7-9, Wilmington, Del., 10-12, Philadelphia, Pa., 14-19, Baltimore, Md., 21-26.
JERRY FROM KERRY: Chatham, Can., March 8, Dresden 9, Blenheim 10, Leamington 11, Essex 12.
JOSHUA WHITCOMB (W. L. Kilpatrick, mgr.): North Adams, Mass., March 9, Rutland, Vt., 10, Bellows Falls 11, Greenfield, Mass., 12, Barre, Vt., 14, St. Johnsbury 15.
JUST STRUCK TOWN (Lawrence Williams, mgr.): Des Moines, Ia., March 7-9, Boone 10, Omaha, Neb., 11, 12.
KELCEY, HERBERT, AND EFFIE SHANNON: Steubenville, O., March 9.
KENDALL, EZRA: Norfolk, Va., March 10.
KIDNAPPED IN NEW YORK (Harry Montgomery, mgr.): Chicago, Ill., Feb. 21-March 12.
KING-PERKINS (Edward Taylor, mgr.): Columbus, Neb., March 8, Fullerton 9, Cedar Bluffs 12, Blair 14, Onawa, Ia., 15, Whiting 16, Missouri Valley 17, Tekamah, Neb., 18, Lyons 19, Pender 21, 22.
KNOTT, ROSELIE: Topeka, Kan., March 11.
LA MARR, HARRY: South Bend, Ind., March 9, Nappanee 10, Ft. Wayne 11, Coldwater, Mich., 12.
LOOPING THE LOOP: Portland, Me., March 8, Dover, N. H., 9, Lowell, Mass., 10, Lynn 11, Nashua, N. H., 12.
LOST RIVER: Pueblo, Col., March 8, La Junta 9, Wichita, Kan., 11, Topeka 12, Joplin, Mo., 13, Springfield 14, Little Rock, Ark., 15, Hot Springs 16, Dallas, Tex., 18, Ft. Worth 19.
LOVERS' LANE: Guelph, Can., March 8, Barrie 9, Orilla 10, Lindsay 11, Belleville 12, Kingston 14, Ottawa 15, 16, Quebec 17-19.
McFADDEN'S FLATS (Thos. R. Henry, mgr.): Cleveland, O., March 7-12, Columbus, 14-16.
MACK, ANDREW: Jersey City, N. J., March 7-12.
MAN TO MAN (W. S. Butterfield, mgr.): Springfield, Mass., March 7-9, Holyoke 10-12, Providence, R. I., 14-19.
MANSFIELD, RICHARD (Lyman B. Glover, mgr.): New York city March 1-26.
MANTELL, ROBERT B. (Max Zoellner, mgr.): Tyrone, Pa., March 8, Greensburg 9, Uniontown 10, Connellsville 11, Scottdale 12, Charleroi 14, McKeesport 14, Beaver Falls 16, Steubenville, O., 17, Bellaire 18, Zanesville 19.
MARLOWE, JULIA: North Adams, Mass., March 8, Poughkeepsie, N. Y., 9, Glens Falls 10, Troy 11, Utica 12.
MELVILLE, ROSE (J. R. Sterling, mgr.): Providence, R. I., March 14-19, Brooklyn, N. Y., 21-26.
MILLER, HENRY: New York city March 14—indefinite.
MONROE, GEORGE: Buffalo, N. Y., March 7-12.
MRS. WIGGS OF THE CABBAGE PATCH: Boston, Mass., March 7-12.
MURPHY, JOSEPH: Minneapolis, Minn., March 6-12, Chicago, Ill., 13-19, St. Louis, Mo., 20-26.
MURRAY AND MACK (Ollie Mack, mgr.): Everett, Wash., March 8, North Yakima 9, Spokane 10-12, Walla Walla 14, Pendleton, Ore., 15, Baker City 16, Boise City, Ida., 17, Pocatello 18, Logan, U., 19.
MURRAY, J. K.: Boston, Mass., March 7-12.
NEILL, JAMES (Edwin H. Neill, mgr.): Seattle, Wash., March 6-26.
NEW ENGLAND FOLKS (M. E. Hull, mgr.): Ft. Wayne, Ind., March 8, South Bend 9, Nappanee 10, Elkhart 11, Coldwater, Mich., 12, Grand Rapids 13-16.
NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Penn Yan, N. Y., March 8, Corning 9, Binghamton 10-12, Waverley 14, Hornellsville 15, Oneonta 16, Saratoga 17, Cohoes 18, 19.
NEXT DOOR (Basil McHenry, mgr.): Vandergrift, Pa., March 8, Indiana 9, Scottdale 10, Monongahela 11, Connellsville 12, Morgantown, W. Va., 14, Sutton 15, Buckhannon 16, Weston 17.
OLCOTT, CHAUNCEY: Newark, N. J., March 7-12.
OLD ARKANSAW (Fred Raymond's): Carrollton, Mo., March 8, Richmond 9, Higginsville 10, Marshall 11, Odessa 12, Sedalia 14, Holden 15, Warrensburg 16, Paola, Kan., 17, Iola 18, Chanute 19.
OLD LAVENDER: Winsted, Conn., March 8, Bristol 9, Wallingford 10, Meriden 11, Willimantic 12.
ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzalo, mgr.): Brooklyn, N. Y., March 7-12, Camden, N. J., 14-16, Wilmington, Del., 17-19, Brooklyn, N. Y., 21-26.
ONE NIGHT IN JUNE (Henry B. Marks, mgr.): La Grande, Ore., March 8, Boise, Ida., 10, Pocatello 11, Ogden, U., 12, Salt Lake City 14, 15.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Newark, N. J., March 7-12, Easton, Pa., 14, Wilkes-Barre 15, Shenandoah 17, Mt. Carmel 18, Harrisburg 19, York 21, Du Bois 22.
OUT OF THE FOLD: New York city March 7—indefinite.
OVER NIAGARA FALLS (Rowland and Clifford, mgrs.): Chambersburg, Pa., March 8, Martinsburg, W. Va., 9, Grafton 10, Fairmount 11, Clarksburg 12, Parkersburg 14, Sistersville 15, Bellaire, O., 16, Wheeling, W. Va., 17-19.
PATTON, W. B. (J. M. Stout, mgr.): Washington, D. C., March 7-12.
PECK'S BAD BOY (Leroy J. French, mgr.): Villisca, Ia., March 5, Clarinda 9, Des Moines 10-12, Creston 14, Corning 15, Osceola 16, Tarkio 17, Mound City, Mo., 18, Maryville 19.
PECK'S BAD BOY (Southern; Harry Reavey, mgr.): Columbia, S. C., March 8, Augusta, Ga., 9, Sumpter, S. C., 10, Florence 11, Charleston 12, Raleigh, N. C., 15, Durham 16.
PICKINGS FROM PUCK: New Harmony, Ind., March 8, Olney, Ill., 9, Marshall 10, Danville 11, Muncie, Ind., 12, Alexandria 14.
QUEEN OF THE HIGHWAY (W. McGowan, mgr.): Brooklyn, N. Y., March 7-12, New York city 14-19.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Hoboken, N. J., March 6-9, Harrisburg, Pa., 10, Altoona 11, Johnstown 12, Pittsburgh 14-19, Philadelphia 21-26.
QUINCY ADAMS SAWYER (Eastern): Chillicothe, O., March 8, Parkersburg, W. Va., 9, Clarksburg 10, Morgantown 11, Uniontown, Pa., 12.
QUINCY ADAMS SAWYER (Western; W. G. Snelling, mgr.): Jerseyville, Ill., March 8, Alton 9, Marshall 10, Shelbyville, Ind., 11, Hamilton, O., 12, Middletown 15, Xenia 16, Circleville 17, Lancaster 18, Nelsonville 19, Cambridge 20.
QUINCY ADAMS SAWYER (Central; C. H. Smith, mgr.): Brooklyn, N. Y., March 7-19.
REHAN, ADA, AND OTIS SKINNER: Boston, Mass., March 7-12.
ROBER, KATHERINE: Haverhill, Mass., March 7-12, Fitchburg 14-19, Northampton 21-26.
ROBERT EMMET (J. Wesley Rosenquest, mgr.): New York city March 14-19, Philadelphia, Pa., 21-26.
ROBERT, FLORENCE (Frederic Belasco, prop.; E. D. Prise, mgr.): Denver, Col., March 7-12, Ft. Collins 14, Greeley 15, Cheyenne, Wyo., 16, Laramie 17, Rock Springs 18, Ogden, U., 19.

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ROBERTSON, FORBES, AND GERTRUDE ELLIOTT: New York city, March 7-19.
ROBSON, ANDREW (Jno. W. Bennett, mgr.): Ft. Worth, Tex., March 8, Waco 9, Sherman 11, Denison 12, Texarkana 14, Hot Springs, Ark., 15, Little Rock 16, Pine Bluff 17, Greenville, Miss., 18.
ROBSON, ELEANOR: New York city—indefinite.
RUSSELL, ANNIE: New York city Jan. 25-March 12.
SAG HARBOR (Wm. B. Gross, mgr.): Sacramento, Cal., March 8, Fresno 9, Hanford 10, Visalia 11, Bakersfield 12, Los Angeles 14-16, Pasadena 17, Santa Ana 18, San Diego 19, Riverside 21, San Bernardino 22.
SANDY BOTTOM (Hampton and Hopkins, mgrs.): Salt Lake, U., March 7-9.
SHADOWS OF A GREAT CITY: Troy, N. Y., March 7-9, Albany 10-12, Hartford, Conn., 14-16, New Haven 17-19, Bridgeport 21-23, Fall River, Mass., 24-26.
SHANNONS, THE (Harry Shannon, mgr.): Uhrichsville, O., March 9, Coshocton 10, Zanesville 11, Pleasant City 12, Woodfield 14, New Martinsville, W. Va., 17, Morgantown 18, Kingwood 19.
SHEA, THOMAS (Jas. Wall, mgr.): Canton, O., March 7-12, Altoona, Pa., 14-19, Johnstown 21-26.
SHORE ACRES (Wm. B. Gross, mgr.): Norfolk, Va., March 8, 9, Petersburg 10, Richmond 11, Annapolis, Md., 12-14, Chester, Pa., 15, Wilmington, Del., 16, Burlington, N. J., 17, Atlantic City 18, 19.
SIDE TRACKED (Tom North, mgr.): Sioux City, Ia., March 8, Missouri Valley 9.
SI PLUNKARD (Jack Sawyer, mgr.): Nevada, Mo., March 8, Lamar 9, Springfield 10, Aurora 11, Joplin 12, Galena, Kan., 13, Columbus 14, Oswego 15, Cherryvale 16, Fredonia 17, Independence 18, Coffeyville 19.
SKY FARM (R. J. Kirke, mgr.): Concord, N. H., March 8, Manchester 9, Portsmouth 10, Lowell, Mass., 11, 12.
SLAVES OF THE MINE: San Francisco, Cal., March 13-19, Oakland 20, Sacramento 22.
SMART SET: Buffalo, N. Y., March 7-12.
SOTHERN, E. H.: Chicago, Ill., Feb. 22-March 12.
SUPERBA (Hanlon's): Cleveland, O., March 7-12, Youngstown 14-16, Erie, Pa., 17-19.
SWEET CLOVER (A. A. Thayer, mgr.): Denison, Tex., March 8, Paris 9, Ft. Worth 10, Ft. Smith, Ark., 11, Joplin, Mo., 14, Pittsburg, Kan., 15, Ft. Scott 16.
THE BURGLAR (Western): Pierre, S. D., March 8, Woonsocket 9, Kimball 10, Chamberlain 11.
THE CHARITY NURSE (John M. Cooke, mgr.): Pittsburgh, Pa., March 7-12, Norfolk, Va., 14-19, Washington, D. C., 21-26.
THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24—indefinite.
THE EARL OF PAWTUCKET (Kirke La Shelle's; H. S. Daniels, mgr.): Elizabeth, N. J., March 8, Trenton 9, Allentown, Pa., 10, Reading 12, Wilkes-Barre 14, Scranton 15, Syracuse, N. Y., 16, Utica 17, Watertown 18, Ogdensburg 19, Montreal, Can., 21-26.
THE ETERNAL CITY: San Francisco, Cal., Feb. 25-March 10.
THE ETERNAL CITY: Grand Forks, N. D., March 9, Fargo 10, Duluth, Minn., 11, 12.
THE FACTORY GIRL (Chas. H. Wuers, mgr.): Detroit, Mich., March 6-12, Chicago, Ill., 13-19, St. Louis, Mo., 20-26.
THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Cincinnati, O., March 6-12.
THE FATAL WEDDING: Chicago, Ill., Feb. 29-March 12.
THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Butler, Pa., March 8, Rochester 9, Salineville, O., 10, Toronto 11, Steubenville 12, Wheeling, W. Va., 14-16.
THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Los Angeles, Cal., March 6-12, Oxnard 13, Hanford 14.
THE GIRL WITH THE GREEN EYES: Philadelphia, Pa., March 7-12.
THE GOVERNOR'S SON (Fred Niblo, mgr.): Bridgeport, Conn., March 7, 8, Middletown 9, Hartford 10-12, Montreal, Can., 14-19, Quebec 21-23, Ottawa 24-26.
THE GREAT TRAIN ROBBERY: New York city March 7-12.
THE GREAT WHITE DIAMOND (Walter Fessler, mgr.): Milwaukee, Wis., March 6-12, Chicago, Ill., 13-19, St. Louis, Mo., 20-26.
THE HEAD WAITERS (A. C. Abbott, mgr.): Camden, Ind., March 8, Elkhart 9, Kalamazoo, Mich., 10, Battle Creek 11.
THE HEART OF MARYLAND (David Belasco, mgr.): Columbus, O., March 7-9, Toledo 10-12, Kenosha, Wis., 13, Oshkosh 14, Racine 15, Aurora, Ill., 16, Rockford 17, Janesville, Wis., 18, Joliet, Ill., 19, Chicago 20-26.
THE HOTTEST COON IN DIXIE: Charles City, Ia., March 8, Waterloo 9, Dubuque 10, Galena, Ill., 11, Savanna 12.
THE IRISH PAWNBROKERS (Joe W. Spears, mgr.): Erie, Pa., March 8, Jamestown, N. Y., 10, Fredonia 11, Kane, Pa., 14, Ridgeway 15, Titusville 16, Oil City 17, Meadville 18, New Castle 19.
THE KATZENJAMMER KIDS:
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Fall River, Mass., March 7-9, Lowell 10-12, Lawrence 14-16, Buffalo, N. Y., 21-26.
THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Pittsburgh, Pa., March 7-12.
THE LITTLE HOMESTEAD (Wm. McCauley, mgr.): St. Marys, W. Va., March 8, New Martinsville 11, Weston 12, Buckhannon 14, Mannington 15, Morgantown 16, Brownsville, Pa., 17, Charleroi 18, Uniontown 19.
THE MINISTER'S DAUGHTERS (Grover Bros., props.): Akron, O., March 7-9, Erie, Pa., 11, 12, Buffalo, N. Y., 13-19, Albany 21-23.
THE MISSOURI GIRL (Western; Fred Raymond's): Wallingford, Conn., March 8, Waterbury 9, Manchester 10, Rockville 11, Middletown 12, Willimantic 14, Meriden 15, Winsted 16, Plainfield, N. J., 17, Somerville 18, Flemmington 19.
THE MISSOURI GIRL (Western; Frey Raymond's): Roselle, Ill., March 9, Morrison 10, Polo 11, Mt. Carrol 12, Freeport 14, Mt. Horeb 15, Ft. Atkinson 16, Ripon 17, Neenah 18, De Pere 19.
THE MOONSHINER'S DAUGHTER (W. F. Mann, mgr.): Philadelphia, Pa., March 7-12.
THE NIGHT BEFORE CHRISTMAS: Olean, N. Y., March 8, St. Marys, Pa., 9, Ridgeway 10, Warren 11, Franklin 12, Meadville 14, Ashtabula, O., 15, Akron 17-19.
THE PEDDLER: Philadelphia, Pa., March 7-12.
THE PIT (Wm. A. Brady, mgr.): New York city Feg. 10—indefinite.
THE POOR MR. RICH: Salina, Kan., March 14.
THE PRIDE OF JENNICO: Kansas City, Mo., March 20-25.
THE PROFESSOR'S LOVE STORY (Philip Robson, mgr.): Jackson, Miss., March 8, Meridian 9, Demopolis, Ala., 10, Selma 11, Birmingham 12.
THE SIGN OF THE CROSS (Fred G. Berger, mgr.): Bridgeton, N. J., March 8, Phoenixville, Pa., 9, Coatesville 10, York 11, Columbia 12, Sunbury 14, Hazelton 17, Pittston 18, Carbondale 19, Courtland 21, Auburn 22.
THE SIGN OF THE FOUR: Milwaukee, Wis., March 6-12.
THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Amsterdam, N. Y., March 8, Johnstown 9, Gloversville 10, Cohoes 11, Troy 12, Atlantic City, N. J., 14, 15, New Brunswick 16, 17, Boonton 18, Passaic 19, Brooklyn, N. Y., 21-26.
THE VIRGINIAN (Kirke La Shelle, mgr.): New York city Jan. 5—indefinite.
THE VOLUNTEER ORGANIST: Zanesville, O., March 8.
THE WAY OF THE TRANSGRESSOR: Elizabeth, N. J., March 10-12.
TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Bowling Green, Mo., March 8, Troy 9, St. Charles 10.
TEN NIGHTS IN A BAR ROOM (Geyer and Griswold's): Algiers, La., Feb. 25-March 10.
THELMA (Dixon and Clifton, mgrs.): New Brunswick, N. J., March 8, Boonton 9, Plainfield 10, Tarrytown, N. Y., 11, Kingston 12, Ellenville 14, Fishkill 15.
THOMPSON, DENMAN: Oakland, Cal., March 7-10, Sacramento 11, 12, Portland, Ore., 14-16, Seattle, Wash., 17-19, Tacoma 21, Boise City, Ida., 23, Pocatello 24.
THROUGH FIRE AND WATER (Jas. H. Wallick's): Brooklyn, N. Y., March 7-12.
TO DIE AT DAWN (J. M. Ward, mgr.): Newark, N. J., March 7-12, Troy, N. Y., 14-16, Springfield, Mass., 17-19 Hartford, Conn., 21-23, Albany, N. Y., 24-26.
TWELFTH NIGHT: New York city Feb. 22-March 19.
TWO LITTLE WAIFS (No. 1; Lincoln J. Carter, prop.): Buffalo, N. Y., March 7-12.
UNCLE JOSH SPRUCEBY (J. P. Donohue, mgr.): St. Louis, Mo., March 6-12, St. Charles 13, Collinsville, Ill., 14.
UNCLE HEZ (Frank Adams, mgr.): Columbia, Md., March 10.
UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; Ed S. Martin, mgr.): New York city March 7-12.
UNCLE TOM'S CABIN (Western; Al. W. Martin's; Fred Wagner, mgr.): Akron, O., March 8, St. Catherines 9, Woodstock 10, Galt 11, Hamilton 12, Guelph 14.
UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): Providence, R. I., March 7-12, Malden, Mass., 14, New Bedford 15, Taunton 16, Brockton 17, Salem 18, Lawrence 19, Manchester, N. H., 21, Lowell, Mass., 22, 23.
UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.): Cincinnati, O., March 6-12, Springfield 14, Muncie, Ind., 17, Indianapolis 18, 19, Buffalo, N. Y., 21-26, Rochester April 4-6.
UNDER TWO FLAGS: Louisville, Ky., March 6-12, Toledo, O., 13-19, Chicago, Ill., 20-26.
WALSH, BLANCHE: Colorado Springs, Col., March 8, Victor 9, Cripple Creek 10, Leadville 11, Aspen 12, Salt Lake City, U., 14-16, Ogden 17, Provo 18, Pocatello 19, Boise 21, Baker City, Ido., 22.
WARD AND VOKES (Charles D. Wilson, mgr.): New York city March 7-12.
WAS SHE TO BLAME (Jed Carlton, mgr.): Leon, Ia., March 12, Bethany, Mo., 14.
'WAY DOWN EAST (Wm. A. Brady's): Philadelphia, Pa., Feb. 29-March 19.
'WAY DOWN EAST (Wm. A. Brady's): Dixon, Ill., March 8, Sycamore 9, Belvidere 10, Freeport 11, Rockford 12, Beloit, Wis., 14, Woodstock 15, Burlington 16, Kenosha 18, Waukesha 19.
WEALTH AND POVERTY: Boston, Mass., March 7-12, Springfield 14-16, Holyoke 17-19.
WEARY WILLIE WALKER (W. H. Tabor, mgr.): Champaign, Ill., March 8, Lincoln 9, Pana 10, Litchfield 11, Decatur 12, St. Louis, Mo., 13-20.
WHEN WOMEN LOVE (Frank W. Nason, mgr.): Manchester, N. H., March 10-12, Nashua 14, Athol, Mass., 15, Bennington, Vt., 16, North Adams, Mass., 17, Catskill, N. Y., 18, Kingston 19.
WHY WOMEN SIN (M. W. Taylor, mgr.): Philadelphia, Pa., March 7-12.
WHY GIRLS LEAVE HOME: Toledo, O., March 6-9, Indianapolis, Ind., 10-12, Dayton, O., 14-16, Cincinnati 20-26.
YON YONSON: St. Paul, Minn., March 6-12.
YORK STATE FOLKS (Fred E. Wright, prop.): Sandusky, O., March 8, Zanesville 9, Newark 10, Steubenville 11, East Liverpool 12, Greensburg, Pa., 14, Connellsville 15, Uniontown 16, Beaver Falls 17, New Castle 18.
YOUNG TOBE HOXIE (Chas. D. Miller, mgr.): Columbus, O., March 7-9, Toledo 10-12.

STOCK COMPANIES.

ALBEE STOCK: Pawtucket, R. I., Jan. 8—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BAKER THEATRE (Geo. L. Baker, mgr.): Portland, Ore.—March 20, Seattle, Wash., 27-April 17.
BALDWIN-MELVILLE: New Orleans, La., Sept. 12—indefinite.
BOWDOIN SQUARE: Boston, Mass.—indefinite.
BOYLE: Nashville, Tenn.—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Thall, mgrs.): San Francisco, Cal.—indefinite.
CENTURY THEATRE (Sydney Rosenfeld, mgr.): Baltimore, Md., March 7-12, New York city 14—indefinite.
DARCY AND SPECK'S: Philadelphia, Pa.—indefinite.
ELYSIUM (Will R. Wilson, mgr.): New Orleans, La., Nov. 21—indefinite.
EMPIRE: Columbus, O.—indefinite.
FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
GERMAN: Philadelphia, Pa.—indefinite.
GRAND OPERA HOUSE: Pittsburgh, Pa.—indefinite.
HOLDEN BROTHERS' STOCK (Wm. Triplett, mgr.): Wichita, Kan., Feb. 29—indefinite.
HOPKINS: Memphis, Tenn.—indefinite.
IRVING PLACE THEATRE (Heinrich Conried, mgr.): New York city—indefinite.
NEILL-MOROSCO (Chas. Astor Parker, mgr.): San Francisco—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y.—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125th STREET: New York city—indefinite.
SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.

REPERTOIRE COMPANIES

AUBREY STOCK (Eastern; Wm. Davidge, mgr.): Danbury, Conn., March 7-12, New London 14-19, Lynn, Mass., 21-26.
AUBREY STOCK (Western; Carl Brehm, mgr.): London, Can., March 7-12, Hamilton 14-19, St. Catharines 21-26.
BELCHER COMEDIANS: Silvan Springs, Ark., March 7-12.
BENNETT-MOULTON (Ad P. Reed, mgr.): Pottsville, Pa., March 7-12, Norristown 14-19.
BENNETT-MOULTON (W. A. Partello, mgr.): Asbury Park, N. J., March 7-12, Long Branch 14-19, Kingston 28-April 2.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Glens Falls, N. Y., March 7-12, Plattsburg 14-19, St. Albans, Vt., 21-26.
BENNETT-MOULTON (Ira H. Newall, mgr.): Lynn, Mass., March 7-12, Gloucester 14-19, Manchester, N. H., 21-26.
BENNETT-MOULTON (J. M. Torr, mgr.): McKeesport, Pa., March 7-12, New Castle 21-26, Oil City 28-April 2.
BURK-McCANN (M. McCann, mgr.): Vandergrift, Pa., March 6-9, Irwin 10-13.
BRECKENRIDGE, CHARLES, STOCK: Ft. Scott, Kan., March 7-12.
BUNTING, EMMA (Earl Burgess; Theo Johnson, mgr.): Wheeling, W. Va., March 7-12, Erie, Pa., 14-19.
CARPENTER, THE (E. J. Carpenter, mgr.): Jackson, Miss., March 7, Vicksburg 8, Yazoo City 9, Greenwood 10, West Point 11, Aberdeen 12, Winona 14.
CARNER STOCK: Kane, Pa., March 7-10, Meadville 12, 13.
CARROLL COMEDY (Ion Carroll, mgr.): Danville, Ky., March 7-12.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Pittston, Pa., March 7-12, Monticello, N. Y., 14-16, Port Jervis 17-19, Dover, N. J., 21-26.
COOK-CHURCH (H. W. Taylor, mgr.): Niles, O., March 7-12, Johnstown, Pa., 14-19.
CREED'S COMEDIANS: Wooster, O., March 7-9, Mount Vernon 10-12.
CURTS' DRAMATIC: Colby, Kan., March 7-9, Norton 10-12.
CUTTER AND WILLIAMS: Mannington, W. Va., March 7-12.
DAVIDSON, FRANK: Elmwood, Ill., March 7-9, Lewiston 10-12, Cuba 14-16, Virginia 17-19, Virden 21-23.
DAVIDSON STOCK (A. E. Davidson, mgr.): Bay City, Mich., March 7-12.
DE VOSS, FLORA (J. B. Rotnour, mgr.): Tama, Ia., March 7-9.
DILGER-CORNELL: South Bethlehem, Pa., March 7-12.
ERWOOD STOCK (R. J. Erwood, mgr.): Middleburg, Pa., March 7-9, Milton 10-12, Selinsgrove 14-16, Danville 17-19.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Derby, Conn., March 7-12, South Norwalk 14-19, Schenectady 21-26.
FISKE STOCK (Fiske and Stock, mgrs.): New Bedford, Mass., March 7-12, New Britain, Conn., 14-19.
FLEMING, MAMIE: Elmira, N. Y., March 7-12, Geneva 14-19.
FRANCIS, MARION (Geo. K. Robinson, mgr.): Gloucester, Mass., March 7-12, Manchester, N. H., 14-19, Concord 21-26.
FRENCH, IRVING (Dan Macmillan, mgr.): Jonesboro, Ark., March 7-9.
GAGNON AND POLLOCK STOCK: Cedartown, Ga., March 7-12, Chattanooga, Tenn., 12, 13, Knoxville 15-22.
GARDNER-CAMPBELL: Mount Holly, N. J., March 7-12.
GARSIDE, CONDIT AND MACK: Nashua, N. H., March 7-12, Waltham, Mass., 14-19.
GUY STOCK (G. C. Guy, mgr.): Atchison, Kan., March 7-12, Webb City, Mo., 13.
HALL, DON C.: Ventura, Cal., March 7-12, Santa Barbara 14-19, San Luis Obispo 21-26.
HARRIS-PARKINSON: Hinton, W. Va., March 7-12, Huntington 14-19.
HICKMAN'S COMEDIANS (Guy Hickman, mgr.): Burlington, Ia., March 6-12.
HIMMELEIN'S IDEALS: Poughkeepsie, N. Y., March 7-12, Yonkers 14-19, Peekskill 21-26.
HOEFFLER, JACK, SHOWS (Jack Hoeffler,

mgr.): Pekin, Ill., March 6-13, Beardstown 14-19, Springfield 20-27.
HOWARD-DORSET (Geo. B. Howard, mgr.): Terre Haute, Ind., March 7-12.
HOWARD STOCK (A. G. Howard, mgr.): Brattleboro, Vt., March 7-12.
HOYT'S COMEDY: Columbus, Miss., March 7-12, Columbus, Ga., 14-19, Mobile, Ala., 21-26.
HUNT STOCK: Ypsilanti, Mich., March 7-9, Ann Arbor 10-12.
IMPERIAL STOCK (C. Geo. Hamilton, mgr.): San Antonio, Tex., March 6—indefinite.
KARROLL, DOT: Salem, Mass., March 7-12, Gloucester 21-26.
KENNEDY, JAMES (O. E. Wee, mgr.): Oil City, Pa., March 7-12, Punxsutawney 14-19, Kittanning 21-26.
KERHOFF DRAMATIC: Minneapolis, Minn., March 7-13.
KEYSTONE DRAMATIC (McGill and Shipman, props.): Bangor, Me., March 7-12, Lowell, Mass., 14-19.
KING DRAMATIC (F. F. Cleckner, mgr.): New Castle, Pa., March 7-12, Erie 14-19.
LOCKES, THE: Wetmore, Kan., March 7-12.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): Manitowoc, Wis., March 7-12.
LYCEUM STOCK (E. G. Grosjean, mgr.): Modeska, Kan., March 7-9, Chanute 10-12.
LYONS, LILLIAN (Dean and Ogle, mgrs.): Minerva, O., March 7-12, Medina 14-19, New London 21-26.
McAULIFFE, JERE, STOCK: Taunton, Mass., March 7-12, Lynn 14-19.
McDONALD STOCK (G. W. McDonald, mgr.): Water Valley, Miss., March 7-12, Senatobia 14-19.
MACK, WILBUR (Matt Kusell, mgr.): Bowling Green, Ky., March 7-12, Richmond 14-19, Frankfort 21-26.
MACK AND ARMOUR'S COMEDIANS (C. D. Mack, mgr.): Memphis, Mo., March 7-9, Hiteman, Ia., 10-12, Mystic 14-16.
MARKS BROTHERS (Joe Marks, mgr.): Paris, Can., March 7-12, Preston 14-19.
MARKS STOCK (Tom Marks, mgr.): Brantford, Can., March 7-12, Port Huron, Mich., 14-19, Sarnia, Can., 21-26.
MILLER-BRYAN (F. F. Miller, mgr.): Shawnee, Okla., March 7-12, Krebs, I. T., 14-19.
MOREY STOCK: Webb City, Mo., March 6-12, Nevada 14-19, Carthage 21-26.
MURRAY AND MACKEY (John J. Murray, mgr.): Charleroi, Pa., March 7-12, Waynesburg 14-19, Williamsport 21-25.
MURRAY COMEDY (Chas. Lamb, mgr.): Hot Springs, Ark., March 7-19.
MYERS, WILL H. (Sim Allen, mgr.): Titusville, Pa., March 7-12, Union City 14-19.
MYRKLE-HARDER (Wm. H. Harder, mgr.): Lawrence, Mass., March 7-12, Lewiston, Me., 14-19, Bangor 21-26.
MYRKLE-HARDER (Eugene Hall, mgr.): Jackson, Mich., March 7-12, Battle Creek 14-19.
NATIONAL STOCK (H. T. Glick, mgr.): Huntsville, Ala., March 7-13, Sheffield 14-19.
NATIONAL STOCK (Chas. R. Schad, mgr.): Fishkill, N. Y., March 7-12, Saugerties 14-16, Hudson 17-19.
NATIONAL STOCK (Gross and Lyall, mgrs.): North Bay, N. Y., March 7-12.
NOBLES THEATRE: Redfield, S. D., March 7-9, Fulkton 10.
NORTH BROTHERS' COMEDIANS (Western: Frank C. Carter, mgr.): Clinton, Mo., March 7-12.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Paterson, N. J., March 7-12, Newburgh, N. Y., 14-19, Easton 21-26.
PAYTON'S, CORSE, STOCK (David J. Ramage, mgr.): Holyoke, Mass., March 7-12, Meriden, Conn., 14-19, Middletown 21-26.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Greenville, S. C., March 7-12, Asheville, N. C., 21-26.
PHELAN, E. V. (Eastern; E. V. Phelan, mgr.): Schenectady, N. Y., March 7-12, Amsterdam 14-19.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): Carbondale, Pa., March 7-12, Allentown 14-19.
POWELL, PORTELL (Halton Powell, mgr.): Iowa City, Ia., March 7-9, Oskaloosa 10-12, Centerville 17-19, Ottumwa 21-23.
RENTFROW'S PATHFINDERS: South Norwalk, Conn., March 7-12, Westerley, R. I., 14-19.
ROE STOCK (C. J. W. Roe, mgr.): Norwich, Conn., March 7-12.
RYAN, DANIEL R.: Fall River, Mass., March 6-12, Newport, R. I., 14-19.
SHIRLEY, JESSIE: Portland, Ore., March 7-12.
SIGHTS, PAULINE: Huron, S. D., March 7-12.
TOLSON STOCK (T. Dwight Pepple, mgr.): Ft. Smith, Ark., March 14-20, Shawnee, Okla., 21-26.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. B. Miller, mgr.): Lancaster, Pa., March 7-12, Harrisburg 14-19, Schenectady, N. Y., 28-April 2.
VAN DYKE AND EATON (F. Mack, mgr.): Parkersburg, W. Va., March 7-12, Washington, Pa., 14-19.
VERNON STOCK (Benj. B. Vernon, mgr.): Condersport, Pa., March 7-12, Bradford 14-19, Elmira, N. Y., 21-26.
WIEDEMAN'S SHOW: Vallejo, Cal., March 7-12.
WILBER STOCK (H. B. Wilber, mgr.): Albany, Ga., March 7-12, Americus 14-19, Columbus 21-26.
WILLIS STOCK: Sheboygan, Mich., March 6-13.
WOODS AND BRIGGS (Woods and Briggs, mgrs.): Fort Smith, Ark., 7-9.
ZAZELL AND VERNON COMEDIANS (H. P. Hill, mgr.): Hamilton, Can., March 8, Ottawa 10-12, Quebec 14-16.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: New York city March 7-12.
AN ENGLISH DAISY (Jos. Gaites and J. F. Arnold, mgrs.): Brooklyn, N. Y., March 7-12, Baltimore, Md., 14-19, New Haven, Conn., 21, Meriden 22, Hartford 23, New London 24.
BABES IN TOYLAND: New York city Oct. 12-March 19.
BLACK PATTI TROUBADOURS: Augusta, Ga., 8, Columbia, S. C., 9, Charlotte, N. C., 10, Charleston, S. C., 11, Waycross, Ga., 12, Jacksonville, Fla., 14, St. Augustine 15, Palatka 16, Tampa 17, Havana 19-21, Key West 22-24.
CAHILL, MARIE: Montreal, Can., March 7-12.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Pittsburgh, Pa., March 7-12, Columbus, O., 14, Dayton 15, Lexington, Ky., 16, Louisville 17-19, St. Louis, Mo., 20.
DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.): Fitchburg, Mass., March 11, 12, Gardner 18, 19.
DE ANGELIS OPERA (A. E. Morgan, mgr.): Easton, Pa., March 8.
ENGLISH GRAND OPERA (Henry W. Savage's): Decatur, Ill., March 8, Springfield 9, 10, Peoria 11, 12, Terre Haute, Ind., 14, 15, Dayton, O., 16, Piqua 17, Toledo 18, 19.
FRENCH OPERA: New Orleans, La., Nov. 10-March 12, New York city 14—indefinite.
GLASER, LULU: Boston, Mass., March 7-19.
GRAND OPERA (Heinrich Conried, mgr.): Washington, D. C., March 7-9.
HELD, ANNA: Duluth, Minn., March 8, 9.
HOITY TOITY (Ollie Mack and Jos. M. Gaites, mgrs.): St. Joseph, Mo., March 11, Leavenworth, Kan., 12, Kansas City, Mo., 13-19.
KING DODO (Henry W. Savage's): Charlotte, N. C., March 8, Greensboro 9, Raleigh 10, Newport News, Va., 11, Norfolk 12, Petersburg 14, Richmond 15, Charlottesville 16, Annapolis, Md., 17.
MISS BOB WHITE: Washington, Pa., March 8, Bellaire, O., 9, Steubenville 10, East Liverpool 11, Beaver Falls, Pa., 12, Mt. Pleasant 14, Scottdale 15, Latrobe 16, Greensburg 17, Altoona 18, Johnsonburg 19.
MOTHER GOOSE: Philadelphia, Pa., Feb. 29-March 12.
PEGGY FROM PARIS (Henry W. Savage's): Toronto, Can., March 7-12, Montreal 14-19, Syracuse, N. Y., 24.
ROGERS BROTHERS: Cleveland, O., March 7-12, Chicago, Ill., 13-April 2.
SALLY IN OUR ALLEY: New York city March 7-12.
SCHEFF, FRITZI: Cincinnati, O., March 7-12.
THE BEGGAR PRINCE (F. A. Wade, mgr.): Armstrong, Ia., March 8, Spencer 9-11.
THE BOSTONIANS: Salt Lake City, U., March 9-12, Aspen, Col., 14, Leadville 15.
THE CHAPERONS (Kingsbury and Welty, mgrs.): Selma, Ala., March 8, Montgomery 9, Birmingham 10, 11.
THE FORTUNE TELLER: Philadelphia, Pa., March 7-12.
THE GIRL FROM DIXIE (Geo. A. Kingsbury, mgr.): Knoxville, Tenn., March 8, Asheville, N. C., 9, Winston-Salem 10, Greensboro 11, Charlotte 12.
THE GIRL FROM KAY'S: New York city Nov. 2—indefinite.
THE ISLE OF SPICE: Louisville, Ky., March 6-9, Indianapolis, Ind., 9-12, St. Louis, Mo., 13-19.
THE MEDAL AND THE MAID: Easton, Pa., March 11, New York city 14-19.
THE PRINCE OF PILSEN (Eastern; Henry W. Savage's): Boston, Mass., March 7-12.
THE PRINCE OF PILSEN (Western; Henry Savage's): Chicago, Ill., March 1-12.
THE SHOW GIRL: Worcester, Mass., March 7-12.
THE SILVER SLIPPER (Jno. C. Fisher, mgr.): Jamestown, N. Y., March 8, Bradford, Pa., 9, Franklin 10, Massillon, O., 11, Akron 12, Mansfield 14, Sandusky 15, Tiffin 16.
THE SULTAN OF SULU (Henry W. Savage's): Schenectady, N. Y., March 8, Syracuse 9, Rochester 10, 11, Erie, Pa., 12, Chicago, Ill., 14-April 2.
THE YANKEE CONSUL (Henry W. Savage's): New York city Feb. 22—indefinite.
THREE LITTLE MAIDS: New York city March 7-12.
TIVOLI: San Francisco, Cal.—indefinite.
WELLS-DUNNE-HARLAN MUSICAL (Jno. Dunne, mgr.): Atlanta, Ga., March 7-12.
WILBUR OPERA (W. H. Fullwood, mgr.): Stratford, Can., March 7-9, St. Thomas 10-12, London 15-20, Waverly 22-24.
WILLS, NAT M. (Broadhurst and Currie, mgrs.): New York city Feb. 22-March 12.
WILSON, FRANCIS: Chicago, Ill., Feb. 29-March 12.

MINSTRELS.

BARLOW AND WILSON'S (Lawrence Barlow, mgr.): Darlington, S. C., March 8, Wadesboro, N. C., 9.
CULHANE, CHACE AND WESTON'S (Will E. Culhane, mgr.): Middletown, Del., March 10, Elkton, Md., 11, Annapolis 12, Alexandria, Va., 14, Weaverton, Mo., 15, Winchester, Va., 16, Cumberland, Md., 17.
DOCKSTADER'S, LEW: Springfield, Mass., March 11.
FAUST'S, TED E. (G. D. Cunningham, mgr.): Chickasha, I. T., March 8, Kingfisher, O. T., 9, Enid 10, Medford 11, Winfield, Kan., 12, Caldwell, Okla., 13, Wichita, Kan., 14.
FIELD'S, AL. G. (J. M. J. Kane, mgr.): Crawfordsville, Ind., March 8, Champaign, Ill., 9, Peoria 10, Streator 11, Monmouth 12, Burlington 14, Davenport 15, Rock Island 16, Cedar Rapids, Ia., 17, Waterloo 18, Des Moines 19, St. Joseph, Mo., 21.
GORTON'S (C. C. Pearl, mgr.): Iron Mountain, Mich., March 10, Escanaba 12, 13, Manistique 15, Sault Ste. Marie 16, 17.
GUY'S MINSTRELS: Washington, N. J., March 8, Newton 9, Warwick, N. Y., 10, Middletown 11.
HAVERLY'S: Greensboro, N. C., March 8, Raleigh 9, Wilmington 10, Norfolk, Va., 11, Newport News 12, Richmond 14, Petersburg 15.
KERSANDS', BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Jackson, Tenn., March 8, Fulton, Ky., 9, Owensboro 10, Evansville, Ind., 12, Paducah, Ky., 15, Memphis, Tenn., 16, 17, Little Rock, Ark., 18, Hot Springs 19.
NASHVILLE STUDENTS: Comanche, I. T., March 8, Bowie, Tex., 9, Vernon 11, Hobart, Okla., 12, Mangum 14, Pauls Valley, I. T., 16, Purcell 17, Norman, Okla., 18, Oklahoma City 19.
QUINLAN AND WALL'S: Wheeling, W. Va., March 7-9.
RICHARD AND PRINGLE'S (Rusco and Holland, mgrs.): Seattle, Wash., March 6-12, Portland, Ore., 13-19, Walla Walla, Wash., 21-26.
SUN'S, GUS: Central City, Neb., March 8, Columbus 9, Omaha 13, Ottumwa, Ia., 17, Oscaloosa 18, Washington 19.
VOGEL'S, JOHN W.: Ashland, Ky., March 8, Maysville 9, Paris 10, Frankfort 11, Lexington 12.
WARD AND WADE'S: Walla Walla, Wash., March 8.
WHO, WHAT, WHEN (L. M. Boyer, mgr.): Dalton, Ga., March 8, Atlanta 9, 10, Chattanooga, Tenn., 11, 12.

VARIETY.

A NIGHT ON BROADWAY: Detroit, Mich., March 6-12, Cleveland, O., 14-19.
AMERICAN BURLESQUERS: New York city Feb. 29-March 12, Paterson, N. J., 14-19, Providence, R. I., 20-24.
AUSTRALIANS: New York city March 7-12, Jersey City, N. J., 14-19.
BEHMAN SHOW: Pittsburgh, Pa., March 7-12.
BLUE RIBBONS: New York city March 7-12, Philadelphia, Pa., 14-19.
BOHEMIANS: Quincy, Ill., March 9, Chicago 10-15, Detroit, Mich., 17-22, Cleveland, O., 25.
BON TONS: Washington, D. C., March 7-12.
BOWERY BURLESQUERS: Paterson, N. J., March 7-12.
BRIGADIERS: Montreal, Can., March 7-12.
BRYANT'S BURLESQUERS: New York city March 7-12.
CHERRY BLOSSOMS: New York city March 7-12.
CITY SPORTS: Milwaukee, Wis., March 3-8, Minneapolis, Minn., 10-15, St. Paul 17-22.
CRACKER JACKS: Albany, N. Y., March 7-9, Troy 10-12, Montreal, Can., 14-19.
DAINTY DUCHESS: Boston, Mass., March 14-19, New York city 21-26.
DEVERE'S, SAM: Jersey City, N. J., March 7-12, Brooklyn, N. Y., 14-26.
DODGE AND BOWMAN'S: Cedar Rapids, Ia., March 7, 8, Monticello 9, 10, Clinton 11, 12.
EAGLES: Boston, Mass., March 7-12, New York city 21-26.
FOSTER, FAY: Kansas City, Mo., March 6-11, Chicago, Ill., 20-25.
GAY MASQUERADERS: Boston, Mass., March 7-12.
GAY MORNING GLORIES: Brooklyn, N. Y., Feb. 29-March 12.
GRASS WIDOWS: Providence, R. I., March 14-19, Boston, Mass., 21-26.
HIGH ROLLERS: Chicago, Ill., March 6-11, Detroit, Mich., 13-19, Buffalo, N. Y., 28-April 2.
HILL, ROSE, ENGLISH FOLLY: Cincinnati, O., March 6-12.
IMPERIALS: Toronto, Can., March 7-12, Rochester, N. Y., 14-19, Albany 21-23, Troy 24-26.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Chester, Pa., March 9, Reading 10-12, New York city 14-19.
IRWIN'S, FRED: Milwaukee, Wis., March 6-12, Minneapolis, Minn., 13-18, St. Paul 20-25.
JOLLY GRASS WIDOWS: Fall River, Mass., March 10-12.
KENTUCKY BELLES: Philadelphia, Pa., March 7-12, Reading 14-19, New York city 21-26.
KNICKERBOCKERS: Indianapolis, Ind., March 7-12, St. Louis, Mo., 14-19, Kansas City 21-28.
LONDON GAIETY GIRLS: Altoona, Pa., March 8.
MAJESTICS: New York city March 14-19, Philadelphia, Pa., 21-26.
MASCOTTE'S VIOLET, BURLESQUERS: Boston, Mass.—indefinite.
MERRY MAIDENS: Buffalo, N. Y., March 7-12, Toronto, Can., 14-19, Rochester, N. Y., 21-26.
MOONLIGHT MAIDS: Brooklyn, N. Y., March 7-19, Newark, N. J., 21-26.
MORNING GLORIES: Brooklyn, N. Y., Feb. 29-March 12, Newark, N. J., 14-19, New York city 21-26.
NEW YORK STARS: Rochester, N. Y., March 7-12, Albany 14-16, Troy 15-19.
ORPHEUM SHOW: Milwaukee, Wis., March 6-12.
PARISIAN WIDOWS: Newark, N. J., March 7-12, New York city 14-19, Philadelphia, Pa., 21-26.
REEVES, AL.: Baltimore, Md., March 7-12, Washington, D. C., 14-19, Pittsburgh, Pa., 21-25.
REILLY AND WOODS: Boston, Mass., March 7-12, Jersey City, N. J., 21-26.
RENTZ-SANTLEY: Chicago, Ill., March 6-11, Milwaukee, Wis., 13-18, Minneapolis, Minn., 20-25.
RICE AND BARTON'S: St. Paul, Minn., March 6-11, Chicago, Ill., 13-18, Detroit, Mich., 20-26.
ROYALS (Peter Clark, mgr.): Louisville, Ky., March 6-12, Indianapolis, Ind., 14-18, St. Louis, Mo., 20-25.
RUNAWAY GIRLS: Louisville, Ky., March 6-12.
SYDELL, ROSE: Cleveland, O., March 7-12, Buffalo, N. Y., 14-19, Toronto, Can., 21-26.
THOROUGHBREDS: New York city March 7-19, Paterson, N. J., 21-26.
TIGER LILIES: Scranton, Pa., March 7-9, Reading 10-12, New York city 14-26.
TRANSATLANTICS: Pittsburgh, Pa., March 7-12.
TROCADEROS: Philadelphia, Pa., March 7-12, Baltimore, Md., 14-19, Washington, D. C., 21-26.
UTOPIANS: Minneapolis, Minn., March 6-11, St. Paul 13-18, Chicago, Ill., 20-25.
WEBER AND FIELDS: St. Louis, Mo., March 6-12.
WORLD BEATERS: Providence, R. I., March 7-12, Boston, Mass., 14-19, New York city 28-April 2.

MISCELLANEOUS.

BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.,—indefinite.
BOSTON LADIES' ORCHESTRA (Frank W. McKee, mgr.): Franklin Falls, N. H., March 8, New Haven, Conn., 9, Winsted 11, Worcester, Mass., 14, Dover, N. H., 15, Biddeford, Me., 15, Belfast 16, Waterville 18.
BOWMAN'S CIRCUS: Cocoa, Fla., March 8, Titusville 9, Fernandina 10, Pensacola 12.
BROOKE'S CHICAGO MARINE BAND (Burt A. Hall, mgr.): Chicago, Ill.—indefinite.
BROWN'S AMUSEMENT (Southern): Austin, Tex., March 7-12, Johnson City 14-19, Fredericksburg 21-26.
BROWN'S AMUSEMENT (Western): Wagoner, I. T., March 7-12, Oklahoma City 14-19, Muskogee 21-26.
BUTLER, HELEN MAY, BAND: Nacogdoches, Tex., March 7, 8, Orange 10, Lake Charles, La., 11, Crowley 12.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Green Bay, Wis., March 8, Appleton 9, Oshkosh 10, Fond du Lac 11, Milwaukee 12, Chicago, Ill., 13, South Bend, Ind., 14, Ft. Wayne 15, Detroit, Mich., 16, Toledo, O., 17, Tiffin 18, Cleveland 20.
CRYSTALPLEX (W. H. Walsh, mgr.): Lisbon Falls, Me., March 7-12, Livermore Falls 14-19, Rumford Falls 21-26.
FLINT, HERBERT, MR. AND MRS.: Topeka, Kan., March 7-10, Springfield, Mo., 14-19, Joplin 20-24.
HEWETT (Illusionist): El Reno, Okla., March 7, 8, Lawton 10-12, Apache 14-16, Mangum 17-19.
KELLAR: New York city March 7-12, Trenton, N. J., 14, Wilmington, Del., 15, Lancaster, Pa., 16, Harrisburg 17, Reading 18, 19.
KILTIES' BAND (T. P. J. Powers, mgr.): Orville, Cal., March 8, Santa Rosa 9, Vallejo 10, Madora 11, Fresno 12, Visalia 13, Bakersfield 14.
KNOWLES, THE (Hypnotists; Elmer E. Knowles, mgr.): Tampa, Fla., March 7-12, Pensacola 14-19, Charleston, S. C., 21-26.
PAULINE (Hypnotist; J. R. Pauline, mgr.): Wellsville, N. Y., March 7-12.
PERKINS, ELI (Harrison Downs, mgr.): Weiser, Ida., March 8, Prosser 10, Seattle, Wash., 12, Cottage Grove, Ore., 21, San Francisco, Cal., 23, Los Angeles 24, Pacific Grove 25.
PRESCELLE: Barton, Vt.—indefinite.
RAYMOND'S PICTURES: Downingtown, Pa., March 9, Phoenixville 12.
SHEPHERD'S MOVING PICTURES (Eastern; A. L. Shepard, mgr.): Bath, Me., March 7, 8, Lewiston 9, 10, Portland 11, 12, Lewiston 13, Togus 14.
ZARBRAYS, THE: New Albany, Ind., Feb. 7-12, Connersville 14-16, Shelbyville 17-19.

Received too late for classification.

A BUNCH OF KEYS (Gus Bothner, mgr.): Lancaster, Pa., March 8, Reading 9, Lansford 10, Freeland 11, Hazleton 12, Scranton 14-16, Carbondale 17.
AN ARISTOCRATIC TRAMP (Will Kilroy, mgr.): Green Castle, Ind., March 8, Brazil 10, Clinton 11, Lafayette 12.
BECAUSE SHE LOVED (M. J. Dixon, mgr.): New Rochelle, N. Y., March 24.
BONNAIR-PRICE (Wm. N. Smith, mgr.): Monroe City, Mo., March 7-12.
CLARK STOCK (Miles Berry, mgr.): Jacksonville, Ill., March 7-12, Danville 14-19.
HARRIGAN, EDWARD (M. W. Hanley, mgr.): Winsted, Conn., March 8, Bristol 9, Wallingford 10, Meridan 11, Willimantic 12.
MISS HURSEY FROM JERSEY (W. E. Martin, mgr.): Dawson, Ala., March 8, Albany 9, Cordele 11, Tifton 14, Moultrie 15.
MORDANT-HUMPHREY STOCK: Albany, N. Y., March 14—indefinite.
MORTIMER-DEMING THEATRE: Braceville, Ill., March 7-12.
OLE OLSON (Will O. Wheeler, mgr.): Luverne, Minn., March 8, Sioux City, Ia., 9, Onawa 10, Lincoln, Neb., 11, 12, Council Bluffs, Ia., 13, Norfolk, Neb., 14, Fremont 16, Columbus 17, Hastings 18, Grand Island 19.
PECK'S BAD BOY: Greenville, Pa., March 8, Erie 9, Westfield 10, Dunkirk, N. Y., 11, Jamestown 12.
ORIENTALS (Watson's; Thos. McCready, mgr.): Connellsville, Pa., March 8, Uniontown 9, Altoona 10, Greensburg 11, Windber 12, Somerset 14, Cumberland, Md., 15.
SIMPLE SIMON (C. S. Williams, mgr.): Fredonia, N. Y., March 8, Ashtabula, O., 9, Alliance 10, Salem 11, Wooster 12, Massillon 14, Canton 15.
THE MAN WHO DARED: Brooklyn, N. Y., March 7-19.
THE POWER OF THE CROSS (Fisher and Davis, mgrs.): Philadelphia, Pa., March 14-19, Washington, D. C., 21-26.
THE TELEPHONE GIRL (E. Plohn, mgr.): Temple, Tex., March 8, Austin 9, San Antonio 10, Victoria 11, Houston 12.
TAYLOR, ALBERT, STOCK: Oklahoma City, Okla., March 6-13, Shawnee 14-16, McKinney, Tex., 17-19, Dallas 21-26.
THROUGH THE CENTER OF THE EARTH (W. A. Stanley, mgr.): Greenfield, Ind., March 8, Franklin 9, Columbus 10, Middletown, O., 11, Springfield 12.
UNCLE TOM'S CABIN (Eastern; C. T. Brockway, mgr.): Augusta, Me., March 9, Richmond 10, Brunswick 11, Lewiston 12, Farmington 14, Rumford Falls 15.

OPEN TIME.

INDIANA.—Aurora—Temple Opera House, March 21-31, April 1-7, 11-23.
Franklin—New Blinn Theatre, March 17-19, 28-30, April 4-9, 11-16, 22, 23, 25, 26.
Michigan City—Armory Opera House, March and April.
Middletown—Elliott Opera House, April and May.
IOWA.—Creston—Temple Theatre, March and April.
KANSAS.—Chanute—Williams Opera House, March 24-26, 28-31, April 1, 2, 5-9.
MICHIGAN.—Muskegon—The Grand, March 15-18, 20, 21, 23-26, 28-31, April 1-4, 7-9, 11-16, 20-23, 25-28, May 2-7.
Owosso—Opera House, March and April.
MINNESOTA.—Albert Lea—Broadway Theatre, March 19-April 6, 8-19.
MISSISSIPPI.—McComb—New Opera House, March 20-31, April.
NEBRASKA.—Beatrice—Paddock Opera House, March 14-19.
NEW YORK.—Johnstown—Grand, March.
PENNSYLVANIA.—Pottstown—Grand Opera House, March and April.

LETTER LIST.

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OPEN TIME
With the Money Getters
ALTOONA, PA.
April 4, 7, 8, 12, 1[illegible], 16, [illegible], 22, 28, 30.
May 2, 4, 7, 9, 10, 11, 13, [illegible], 17, 18, 19, 20, 21.
JOHNSTOWN, PA.
March 30, 31.
April 1, 2, 4, 6, 1[illegible], 13, 14, 19, 20, 21, 22, 26, 27, 28, 29
May 2, 3, 7, 9, 10, 12, 14 and rest of month.
Business in these towns *wonderful.*
Address I. C. MISHLER,
State St. Theatre, Trenton, N. J.

Open Time
Williams' Opera House
CHANUTE, KANSAS
March 24, 25, 26, 28, 29, 30, 31.
April 1, 2, 4, 5, 6, 7, 8, 9.
Write or wire.
F. LEE WILLIAMS,
Business Manager.

OPEN TIME
At Frankfort, Ind.
March 17, 18, 19, 28, 29, 30.
April, week of 4th and 11th, 22, 23, 25, 26.
Positively only two attractions played each week.
Finest theatre in the state, doing splendid business.
Write or wire quick. E. LANGEBRAKE, Mgr., New Blinn Theatre, Frankfort, Ind.

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AT THE
CONNELLSVILLE THEATRE,
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LOCATED IN THE HEART OF THE CITY.
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Address FRED ROBBINS,
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MARTINSBURG, W. VA.
Good open time in March, April and May. Want a good Rep. show week of May 2. Conventions of Red Men and Fire Company Association. Address
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A few first class attractions for March and April. Good big business here for three night or week stand, as I have played only big one night attractions this season.
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NAPOLEANA.

ONE day recently there was something like a seismic disturbance of New York—or rather that part of the greater city known as Manhattan. Serious as the disturbance was, however, for the moment, the weather had been so phenomenally bad that most persons were oblivious to this particular shock. THE MIRROR took particular note of this particular happening, as it had noted like phenomena before. The western side of Manhattan had sagged for a moment, and as quickly the sag was on the eastern border of the island. There was a briefly continued but decreasing agitation or vibration, and then all was normal again. During the shock, as is natural to such occurrences, the skyscrapers swayed, of course, and there was a moment of dizziness. It was as though the island had been a float or raft, and a great weight had been suddenly released from is border. It was caused by CHARLES FROHMAN—the Napoleon of the theatre—stepping from *terra firma* to a steamship. The Napoleon of the theatre was about to go abroad. He is now abroad. England being a much larger island than Manhattan, there propably was no sagging when the Napoleon of the theatre disembarked, although there is no telling at this writing what phenomena his arrival in London may have caused. His particular cabler seems to be asleep for the moment.

Although the season is not yet over, enough of it has expired to get a line on the doings of the Napoleon of the theatre here as compared with what he purposed to do. One of his many press agents, just before the Napoleon of the theatre caused the disturbance noted, announced that he was "in a high state of elation over having won twelve prizes at the dog show—a feat much more satisfactory in its completion than the production of a round dozen successful plays." Thus it is, when the plays of the Napoleon of the theatre go to the dogs, speaking figuratively—for most of his plays of this season, in spite of his press agents, have taken that direction—he finds solace in the canines themselves. It is a pity that the public has not been informed as to whether the Napoleon of the theatre bred and raised his prize winners at the dog show, for it would be an interesting fact, if a fact. He may have bought them all ready for their ribbons, as he does his plays, all ready for production; or, really—and this is sincerely hoped—he may have a capital, original judgment as to dogs. The same press agent that noted that the Napoleon of the theatre takes greater pride in his dozen accepted dogs than he would in a dozen successful plays adds that "Mr. FROHMAN has a baronial domain at White Plains and is an enthusiast in the breeding of dogs of aristocratic lineage," but this is no proof of the breeding, even with "a baronial domain," whatever that may mean to the press agent, who probably really has no intention to say that the Napoleon of the theatre is a baron. But in all soberness, after all the pronunciamentos and proclamations of the Napoleon of the theatre as to his vast plans for this season, involving scores of plays heralded as successful before they turned out otherwise, he indeed is a happy man in his dogs, with whom he no doubt is better satisfied than he would have been "with a dozen successful plays."

There are some of the plans of the Napoleon of the theatre, however, that the public has been expecting to fructify, but that little has been heard about since their original announcement—save for several subsequent announcements that they were to take place. It is remembered that CLYDE FITCH was to be in charge of the Savoy Theatre for several seasons and to write and stage for that theatre "as many plays as are necessary." Did Mr. FITCH—or was it the Napoleon of the theatre?—get tired of this arrangement very early in the season? And then there was the plan of the Napoleon of the theatre to have Miss ADAMS and Madame BERNHARDT act together this year; and the plan for "a permanent French theatre;" to say nothing about Mr. GILLETTE in Hamlet, already promised for so many years that the casual expectant might pe pardoned if he should get this project mixed up with Rip Van Winkle.

But never mind. We shall hear something definite—and much of it—sooner or later, from the other side; perhaps not so much about this season as about next season. And in the meantime, we may fall back on the prize dogs at White Plains—if the Napoleon of the theatre did not take his kennel with him from the "baronial domain."

AMERICAN ACADEMY MATINEE.

Three one-act plays and one three-act play formed the bill offered by the students of the American Academy of Dramatic Arts at the Empire Theatre last Thursday afternoon. The performance began at half-past one and lasted until six o'clock. The audience completely filled the theatre and remained from first to last, thus paying the highest sort of compliment to the students, since every spectator must have sacrificed either luncheon or dinner.

The three-act piece was The Somersault, a farce by Frank C. Drake and Anna Leach, that was first presented by the students in 1900. It is a capital farce—barring the fact that the third act is far too long—and in its revival it was acted with spirit, dash and enthusiasm. The chief role, Thomas Osprey, is one that demands much of the actor in the way of sustained action, high spirits and physical activity. The part was admirably played by George Ford Sterling, who diplayed, besides the qualities noted, a fine vein of individuality that should prove a valuable asset to him in his professional career. Jane Lloyd played the role of the heroine, Marion Westfall, with the proper touches of tenderness and, in the latter scenes, roguishness. S. L. Richardson as Julian Paret; Le Roy Brayton as Dr. Mallory; Elizabeth Case as Mrs. Osprey; William Lambert as Mr. Harris, and Gerard Saxton as the Expressman were excellent. Olive Temple, as Mrs. Bowler, struck the truest note of any of the group of character comedians that appeared as a church committee. The other roles were acceptably played.

The novelties of the afternoon were two one-act plays, never before presented in America, entitled The Dear Departed and Fortune's Frolic. The Dear Departed, translated from the French of N. Fournier and G. Bondon by Mrs. Charles A. Doremus, was performed by the following cast:

Paul Chamberlain	William Temple
Newbury Knapp	John W. Dugan
Louise	Marion Sherwood
Mrs. Arabella Aubrey	Lena Wood
Georgina	Marjorie Butler

The little comedy is exceedingly conventional, and the dialogue is written in the formal, unnatural fashion of the farces of fifty years ago, yet withal the play has a point that is humorous and that is well brought out. A young wife, Louise Chamberlain, is prone to prate to her present husband, Paul, about the great virtues possessed by her first husband, now dead. Driven distracted by his wife's obituary-like conversation, Paul pretends to an amorous attachment in another direction and presently announces his intention of quitting his wife and home forever. At this juncture news is brought that the first husband of Louise is living and purposes returning to her. Horrified at the thought of his reappearance—he was, in truth, a brute—Louise prepares to fly with Paul, and confesses to him that she loves him far more than she did No. 1. The report that No. 1 is living is found to be a mistake, and the happy ending is achieved. William Temple played Paul in a fairly natural though rather too boyish fashion. Marion Sherwood was an acceptable Louise. John W. Dugan and Lenna Wood were humorous in the two character comedy roles, and Marjorie Butler was bright, vivacious and altogether charming as Georgina, the maid servant.

Fortune's Frolic, a farce by Paul Alexander, was cast as follows:

Henry	Le Roy Brayton
Julius Harper	George W. Haley
Hotel Manager	Morgan Wallace
Bell Boy	Waldemar C. Burkhardt
Nellie	Adeline Bagby
Mrs. Harper	Katherine Boyce
Maid	Marion Lorne

Here was a comical trifle of sorts and it was played in the true spirit of gayety. The scene is a beggarly room on the top floor of a hotel at Monte Carlo, which is occupied for the nonce by a young American couple who are on their wedding journey. The husband, Henry, has lost every cent he possessed at the roulette table. He tries to hide that fact and his impoverished condition from his wife, Nellie, by saying that he has made a bet that he and she can live happily in an attic. Though only a few weeks married, he lies like a husband of experience. Nellie sends for her parents, Mr. and Mrs. Harper, staid Philadelphians, who upon their arrival learn the truth and promptly declare that their daughter must separate from her gaming husband. But directly old Mr. Harper falls victim to the allurements of the merrily clicking ball and loses his entire supply of ready cash, while Henry, who has borrowed twenty francs, succeeds in winning back more than the entire family losses and is reinstated in the affections of every one. The moral of this, of course, is very bad—and the little farce is very good indeed.

Le Roy Brayton played Henry in capital farcical fashion, and was, therefore, a natural young American. George W. Haley was very funny as Mr. Harris, prude and fallen angel. Morgan Wallace gave an exceptionally well rounded impersonation of the French hotelkeeper. Adeline Bagby was a graceful, girlish Nellie, and Katherine Boyce was a properly grim Mrs. Harper.

The remaining offering of the afternoon was A. C. Fraser Wood's one-act society play, In the Eyes of the World, which has seen service before on the students' stage. William Temple and Henry Greenwell were very satisfactory in the two important roles of Carlton and Lord Pontefract; Tom Evans was a capital Horatio Parr, except for touches of exaggeration; S. L. Richardson played Wilkes admirably, and Elizabeth Case was a beautiful and gracious Lady Mabel Wendover.

The next matinee performance of the students will take place at the Empire on March 10, when The Charity Ball will be presented, and on the following evening the students will present three plays, including Thackeray's The Wolves and the Lamb, in Carnegie Lyceum.

HENRY ELLSWORTH'S LECTURE.

An elaborate pictorial spectacle of Ober-ammergau, its people and its play, illustrated with two hundred and thirty superbly colored views, was given at the Vaudeville Theatre Feb. 29, and continued throughout the week. Henry Ellsworth, the lecturer, is the fortunate possessor of a commanding stage presence and a voice of pleasing quality. Introductory to the lecture he told of going to the little village of Bavaria for a visit of three days, and of becoming interested in the Ober-ammer-gauers and their beautiful life. He remained nineteen weeks. The thorough study he had given the Passion Play and all its environments was pleasingly shown. He told of the history of the little village with its population of 1,200, half of whom take part in the sacred drama. The custom originated in 1634, when the populace made a vow that if the village escaped from further invasion of the plague they would consecrate themselves to purity of living and present the sacred drama every ten years. The views, which were highly authentic and truly beautiful, included, besides all the scenes of the play, with its well known principals, Anton Lang as Christ, Anna Flunger as Mary, Johann Zwink as Judas, and Sebastian Bauer as Pontius Pilate, delightfully contrasting pictures of the villagers at their daily occupations of wood carving, at work in the fields, etc. The simplicity and beauty of their daily refined artistic lives is made wonderfully impressive and entertaining by this forceful lecturer. His earnestness and sympathy with the subject matter accords with the nobility of the wondrous theme. Another pretty feature of the entertainment is the rendition at intervals of selections of the original music of Ober-ammer-gau. Mr. Ellsworth has given his lecture successfully throughout the country.

This lecture and pictorial spectacle will be given each afternoon this week at the Carnegie Lyceum, and in the Majestic Theatre next Sunday afternoon.

ACTORS' SOCIETY BUILDING FUND.

The Actors' Society has begun in earnest to raise funds for putting up a new building. The present quarters have been outgrown by the rapidly increasing organization, and a new and larger house is daily becoming more necessary. The intention is to build a handsome edifice in the theatrical district to be occupied exclusively by the society.

On Sunday, Feb. 21, the Building Committee held an open meeting and decided upon a novel plan for obtaining subscriptions, which was immediately put into operation. The idea is that every dollar subscribed pays for a brick in the building that is to be, and for each brick a certificate is issued to the purchaser. The members of the society and their friends became immediately interested in the scheme, and already nearly one thousand bricks have been sold. Companies on the road have taken up the plan and are sending in "orders" daily to the secretary of the society. A complete list of the subscribers will be printed in THE MIRROR.

In order to increase the interest in the project Lester R. Franklin has offered to give two lots at Nantasket Heights, near Boston, as a prize to the person who sells the largest number of bricks. Other prizes have also been arranged for. The fund promises to reach large proportions before the end of the season.

GADSKI WANTS $96,000.

Henry W. Savage says that he has not made an offer to Gadski to sing the role of Kundry in English, but she says that she has been approached on the subject by Joseph Engel, who is Mr. Savage's stage-manager.

Madame Gadski says that she is willing to sing Kundry, but the salary she wants is $1,000 a performance for four performances a week during a guaranteed season of nineteen weeks, the total sum to be $96,000.

Herr Tausscher, Madame Gakski's husband, says that she will not sing at the Metropolitan next year.

The Savage Parsifal will not be produced until another year, in any event, and Colonel Savage says he has no intention of leasing a Broadway theatre.

THE LAMBS' NEW FOLD.

Plans for the new club house of The Lambs were filed with the Building Department last Tuesday. The structure, to be erected on the lots at Nos. 128 and 130 West Forty-fourth Street, will be six stories high and will be of fireproof construction throughout. On the first floor will be the grill room, on the second the reading and dining rooms, on the third the assembly room and library, and the fourth floor will be devoted to a small theatre. The fifth and sixth floors will be divided into sleeping rooms. McKim, Mead and White are the architects, and the estimated cost is $100,000.

LETTER TO THE EDITOR.

As to Mrs. Potter's Plans.

SAVOY THEATRE, NEW YORK, March 3, 1904.

To the Editor of The Dramatic Mirror:

SIR.—Will you kindly, on Mrs. Brown-Potter's behalf, emphatically contradict the published report that she and Mr. William Ingersoll are to be co-stars? Mrs. Brown-Potter's future arrangements in no way comprise a partnership with any one, nor do they include the contemplation of "co-starring" with Mr. William Ingersoll or any one else.

Yours while

KYRLE BELLEW.

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BERNSTEIN AND FIRESTEIN. By James F. Parsons.

DIVERSIFIED DROLLERY. By William Davis Hall.

ESCAPED FROM THE LAW. By Charles Walcott Russell.

THE NIHILISTS. By Helen Bagg.

'L POPOLO! By J. M. Martin.

SHAMUS O'BRIEN. By Katharine Walsh.

LA FIGLIA DI JORIO. By Gabrielle d'Annunzio.

LOVE AND AWAY. By Evelyn Simms.

THE MYSTERY OF THE SLOAN CASE. By Carro True Boardman.

THAT GAL OF MINE. By W. P. Burt.

TRAPPING OF THE SENATORS. By Henri Marcell.

YE VILLAGE SKEWL OF LONG AGO. By Eleanor Maud Crane.

PROGRESS.

[To be read at the opening of the Ideal Theatre.]

Far back in the deep gulfs and caves of Time,
Ere Solomon sang his Song of Songs, or rhyme,
Or reason, swayed or turned the world around,
And the silences were awful as profound;
When wind and sea alone were lords of all,
And both held through the years high carnival—
Each envious of the other's royal reign,
Each coveting the other's wide domain,
But each with knowledge of the other's course,
And each with knowledge of the other's force,
Until the birth of Time, whom none resist,
(Dear, tender Time! The King evangelist!)
Commanded them from hatred to desist;
Then the softened wind and sea with singings kissed.

And Time marched on his tranquil, stately way,
And left the sea and wind to laugh and play.
To laugh and play, caress and kiss and love,
Indifferent to the trillion eyes above.
Laws unto themselves, both wind and sea!
Lawless, reckless Titans, splendid, free!

And from this royal union, one great morn,
Sweet Venus, mother of love and life, was born;
Queen of love and laughter, joy and grace,
With violet eyes and roses in her face!

The wind, her mother, wafted her ashore;
The seasons at her feet laid all their store;
Where'er her soft foot pressed, a flower sprang;
Whene'er she passed, the forest minstrels sang;
Whene'er she spoke, the rude air turned to wine;
Whene'er she smiled, the smiled on grew divine!

Her heart was burning with celestial fire,
When the seasons dressed her in divine attire,
Then brought young Fame to look into her eyes,
And watched the pair with loving, anxious sighs.

And when she gazed upon his eager face,
Their souls were mingled in a wild embrace,
And the bluebells at their feet in wonder rang—
And then the morning stars in heaven sang!

From Love and Fame, the great child, Progress, came,
With power in his iron grip, and flame
Deep down within the caverns of his eyes.
That flame came from the heart of paradise,
And penetrates into the deepest deeps
By day and night—for Progress never sleeps,
Nor cares who smiles, or frowns, lives, dies or weeps.

Relentlessly it sweeps the weak aside;
Inexorably it lowers weakling pride.
Tradition cannot its great stride control—
The Future is its destiny and goal!
Tradition shivers, withers, groans and dies
When Progress passes with its flaming eyes;
And rank old creeds in some dark corner gasp
When they feel around their throat its iron grasp!
The child of perfect love, it has no heart;
It cares for one thing only—perfect art.

Within this house of art it tarries now,
With Implacability written on its brow.
If we are not its votaries, we must fall—
But all for one we are, and one for all!

We are one and all for Progress—it for us
If we cast off that dreadful incubus
That makes the mediocre clamorous
For what is past. For what is past, is gone.
The Metallic order in our ears is—ON!

And on this stage we hope to see our art
Blossom like the roses in your heart.
We hope to see the human passions live—
But nothing on this stage to e'er forgive.

When Terror comes, with trembling, ashy face;
When grim Despair asks for a little grace;
When Joy you hear behind this curtain laugh;
When Old Age totters on its twisted staff;
When Vengeance hurls the thunderbolt of hate,
And Hope stands on the brink, pursued by Fate;
When Youth, like every dog, will have his day,
And from old Wisdom turns with shrugs away;
When Achievement, pioneered by Love, attains—
Then Love, the ever young old Empress, reigns!

Dear Love and Fame, thy first born, Progress, waits—
We must not keep him standing at our gates.

JOHN ERNEST MCCANN.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

SHERLOCK, Atlantic City: Never heard of it.

CHARLES H. AYKROYD, Philadelphia: In this column of THE MIRROR of Feb. 20 your query regarding Rosedale was thoroughly covered.

N. M., Cleveland: July will be the better month in which to come to New York to look for an engagement. April is too early.

WALTER D. VINCENT, Pawtucket, R. I.: Virginia Earle has been in Sergeant Kitty since the opening. She played in Brooklyn Feb. 20.

CHARLES S. VAUGHN: You will get all available information of the kind you specify by carefully reading THE MIRROR.

JAY E. JOHNSON, Salt Lake City: 1. The queries never came. 2. Questions are answered the day they come in, put in type, but must wait their turn.

JULIA GRAY, Wilkes-Barre, Pa.: THE MIRROR doesn't care to print the letter of an illiterate would-be playwright, as it sees nothing humorous—only the pathetic—in such letters.

J. W., Moberly, Mo.: Virginia Drew Trescott has just recovered from an illness which forced her to withdraw Satania, but she is planning for next season with the same play. A letter addressed to her care of THE MIRROR will be advertised and forwarded, if possible.

EDWARD SARGENT: 1. The Tempest was produced last season by Warde and James. 2. Not in England, in recent years, to attract attention on this side. 3. Mr. James was the Caliban, Mr. Warde the Prospero.

E. J. E., Cohoes, N. Y.: THE MIRROR does not furnish private addresses. If you read the announcements of music publishers you will probably find the names of the people you are looking for. They may be addressed care of the firms who publish their songs. Any letters sent in care of THE MIRROR will be forwarded.

CORRESPONDENT: You should not complain over the cutting of your diffuse copy. Of course, THE MIRROR wants all the news, but it wants it closely knit, like the work in a good play. Directness should be the aim of every writer, as it is the crow's. What would you think of a man, whose peace of mind depended upon his getting to the centre of a forty-acre lot, who roamed all over the lot before he reached the centre?

THEATREGOER, Boston: The extravagant, amateurish praise embodied in the clipping you inclose can do that actress no good among thoughtful people. If she was in one afternoon "awe-compelling," "tremendous," "sublime," "terrible," "awful," "stupendous," "great," she would long ago have won the laurel, and be the greatest actress that ever lived. Amateurish praise hurts an actor as much as expert censure.

JOHN GRAHAM, Allentown, Pa.: 1. The office is at 1440 Broadway, New York. 2. You will find it rather difficult to convince "justice" that the principal features of your submitted play were appropriated and used in the already produced play. Justice and the public at large do not care a continental about the wrongs of unrecognized authors who may be robbed by dishonest agents, managers and stars. If you can well afford the time and expense, though, fight. If not, be a philosopher.

THE USHER

It has come—the inevitable interview with Charles Frohman on his arrival in England—in the form of a cabled digest of a conversation with a London *Daily Telegraph* representative.

During the present season Mr. Frohman's utterances in the American press were of an evenly optimistic character. He professed to believe that the season was not disappointing; that he personally rejoiced in an unprecedentedly large number of successful new productions; that complaints came only from those that failed to meet the public's requirements, and other things that betrayed an amiable disposition to roseately misrepresent the situation in the face of a true knowledge of it among the public as well as the profession.

On English soil Napoleon talks quite differently. He explained conditions to the interviewer thus: "Putting aside the question of universal disquietude and unrest, I attribute the slump in great measure to the want of plays, and when I say plays I mean plays likely to attract the public."

Before leaving New York, according to Mr. Frohman, there was neither a "slump" in theatrical business nor a scarcity of attractive plays.

Mr. Frohman further says: "A friend once asked me, 'Why did you produce such a bad piece?' I could only reply, 'Well, I didn't write it. I can only give you what I have.' The manager, after all, is only a shopkeeper. If the managers cannot or will not supply him with goods suitable to his market, what is he to do?"

This is a bit of illuminating ingenuousness which shows, at least, what Mr. Frohman regards the function of the manager to be, and how helpless the theatrical shopkeeper is at times.

Mr. Frohman gives us "what he has." He takes the entire product of sundry foreign dramatic manufacturers, places it in his show-windows, and when the public refuses to buy "goods" that are not up to the standard, he throws up his hands and asks what he is to do!

Because the foreign dramatic output has been meagre and unsatisfactory of late, Mr. Frohman is helpless. That is because he is confessedly a theatrical shopkeeper. If he were a theatrical manager in the true sense he would not be dependent on his monopoly of the foreign play output. He would encourage dramatists at home; he would find new writers, and guide and develop them.

That is not impossible. It is done now by half a dozen individual managers, who are shut out from competition for Mr. Frohman's coterie of Old World dramatic hacks, and who have nothing like Mr. Frohman's producing advantages.

But Mr. Frohman, let it be remembered, is a self-confessed shopkeeper. That is why he discovers no plays or playwrights. And that is why he brings forth no actors, but relies on getting them after they have been trained by others.

Further along in this same interview we find Mr. Frohman advising the English dramatists to write for the American rather than the London market. He sagely observes that "We in America are in a sense still in rather a child-like stage." This opinion of our public's degree of intelligence explains to some extent the sort of shopkeeping to which our Napoleon is addicted.

In order that the dramatists of Merrie England may know precisely what Mr. Frohman imagines the great American public's tastes and requirements are, he explains in these profoundly instructive words:

What we ask for is a simple, straightforward story, but if it is to do any good it must have heart; it must strike a genuinely human note. Lay the action where you will. It matters not one jot whether it takes place in the green lanes of old England or the blue mountains of Oregon, provided the fable makes a powerful appeal to the emotions. The kind of piece I am always ready to acquire is one which a young fellow takes his best girl to see in order to make her think that he is just the same sort of dashing, big-hearted order of fellow as the hero, while his sweetheart devoutly hopes he will carry away the impression that she herself is exactly modeled on the lines of the beautiful, self-sacrificing heroine. If you can appeal successfully to these two unsophisticated natures you can depend on filling your theatre for weeks and months to come.

And this is Napoleon's estimate of the demands of the patrons of his shops, and this is the sort of merchandise that he hopes to stock up with!

The success of any problem play in America Mr. Frohman regards as an impossibility. So far as he is aware, "there is no problem the American public wishes to have discussed on the stage." But now and then "a great actor" comes along who by "sheer force" and "magnetic power" awakens interest in a subject which otherwise would be passed over with absolute indifference.

Mr. Belasco's assertion that the necessity of providing several hundreds of theatres with first-class attractions next season and the Trust's palpable inability to fulfil its vastly increased booking obligations satisfactorily, finds confirmation in Mr. Frohman's interview.

"With the rapid and constant increase in the number of theatres everywhere springing up around us," he says, "and manifestly in the absence of suitable material, it becomes more and more difficult to provide them with attractions. Whether or not we are in danger of being overstocked with theatres is a problem we shall soon have to face. Meanwhile, I feel that with six months before me I need not despair for the next season."

The Trust is facing this problem now, and it is likely to be even more difficult of solution six months hence.

P. W. L. DOINGS.

The celebration of the eleventh birthday of the Professional Woman's League crowded the club rooms to the point of suffocation with a gay and joyous throng of professionals, Feb. 29, from 4 to 12 P. M. Mrs. Edwin Arden, President; "Aunt Louisa" Eldridge, First Vice-President, and the other officers received. Amelia Summerville dispensed the delicious punch, Mrs. Stern saw that every one was supplied with the dainty home-made refreshments. Cora Williams, Chairman of Entertainment Committee, provided the following artists: Dorothy Russell, Lillian Blornberg, Edward Avis, William Armstrong, Gus and Leo Edwards. The climax of the evening was reached when Mrs. Arden cut the immense birthday cake, immediately preceded by the reading of a toast in verse by Mrs. Sol Smith. The blushing author, Harry Crystal, was present. Three spicy verses, written by John Glendinning, were delivered by Mrs. Glendinning. Prominent players, managers, singers and vaudeville stars galore were among the guests.

Florence Robertson James was very successful in making the arrangements for Literary Day at the League yesterday afternoon. Two violin numbers, "Serenade," by Pierne, and "Mazurka," by Musin, were rendered by Signorina Caro with smooth bowing and sympathetic interpretation. Pearl D. Shay, contralto, sang "Calm as the Night" and "For You," by Howard Webster, in a voice of remarkable richness and volume. The chairman, Mrs. James, formerly of the Joseph Jefferson company, recited "Hagar," "An Easter Symbol," and "Keep a-Goin'," revealing much dramatic strength and charm. A piano solo, "Etude de Concert," was given with good expression by Helen Dorothy Somers. Her sister, Pauline Gertrude Somers, sang Tosti's "Good-Bye" and "Last Night," with charming individuality and pleasing voice quality. A duet, "What Are the Wild Waves Saying?" by the Misses Somers, closed the programme. The third progressive euchre party takes place in the reception rooms of the League this (Tuesday) afternoon.

ARTHUR C. AISTON'S NEWS.

Arthur C. Aiston, proprietor and manager of At the Old Cross Roads, arrived in New York on Thursday evening to look over the theatrical situation as far as next season is concerned. When asked by a MIRROR man regarding the success of his present tour, Mr. Aiston said: "You may be surprised when I tell you, but our company has been out twenty-six weeks and has not had a losing week to date. It is the third season of the play and has been by far its best both from a financial and an artistic standpoint. The tour opened in Erie, Pa., Aug. 29, has extended to Seattle, Portland, San Francisco, Los Angeles, back to Denver, Omaha, Kansas City, St. Louis, Louisville, and this week the company is playing Dayton and Columbus. It was our first tour to the Pacific Coast, and our two weeks at the California Theatre, San Francisco, were enormously successful. My wife, Estha Williams, is a native Californian, and James Brophy has been a favorite there for years. I am now booking the play for next season, and will also send out a new play."

Mr. Aiston contemplates remaining in the city for two or three weeks.

MAXINE ELLIOTT'S BIRTHDAY.

Maxine Elliott went to St. Louis from Milwaukee last Sunday morning in a special train in order to spend her birthday with Mr. Goodwin. Mr. Goodwin presented her with a diamond sunburst. Miss Elliott received other presents, among them a marquise ring from Gertrude Elliott and a diamond locket from Forbes Robertson. To celebrate the birthday Mr. Goodwin gave Miss Elliott a splendid dinner on his private car Edgemere, which was attended by all of the players appearing with Miss Elliott.

THOMAS BAILEY ALDRICH'S SON DEAD.

Charles F. Aldrich, a twin son of Thomas Bailey Aldrich, poet and author of the play Mercedes, in which Julia Arthur appeared, died at Saranac Lake last Sunday morning. Mr. Aldrich had been suffering from consumption for the past two years at Saranac Lake, N. Y. He was a Harvard man, class of '92. He leaves a widow and one daughter, Lillian, aged two years. Mr. Aldrich was thirty-five years old and one of the twins immortalized in his famous father's stories and poems.

HENRY W. SAVAGE IN LONDON.

Henry W. Savage, who is constantly widening his sphere of action, has now crossed the ocean on a contract signed yesterday by which his productions will be seen at the Shaftesbury Theatre, Mr. Savage having obtained a five years' lease of that house. The Prince of Pilsen will be the first production there, in May, and that will be followed by The Sultan of Sulu, Peggy from Paris, The Yankee Consul and other Savage pieces as they materialize here. They may then be taken to Australia.

DISGRUNTLED GERMAN AUTHORS.

The Munich Authors' and Journalists' Society, after discussing the production of Parsifal in New York, adopted resolutions declaring that the present protection for German literary works in the United States was insufficient, and that the treatment of them in America was unworthy of a civilized nation. The resolutions called on the German Government and the Reichstag for protection.

LYCEUM THEATRE'S RELICS.

The last act on the stage of the London Lyceum Theatre was given last Tuesday afternoon, when the interior fittings of the playhouse, the furniture and gridiron of the Beefsteak Club were sold at auction. A few actors bought some of the offerings, but the bidders mostly were laymen, and the prices paid showed that there was little demand for relics of the famous theatre.

SPOKANE, WASH., Feb. 21, 1904.

Daniel Sully's new play, The Chief Justice, beautiful story, something different, will win, deserves to.—H. C. Hayward, Manager Auditorium.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Over one thousand persons attended the Alliance service held by the general secretary in St. Paul's Church, Paterson, N. J., last Sunday evening. The Rev. David A. Hamilton, rector and chaplain, conducted the services, and Mr. Bentley preached the sermon. Later on steps will be taken to organize the Paterson Chapter, when a mass meeting will be held in the Opera House in which all the chaplains will take part.

Next Sunday, March 13, Mr. Bentley will preach in Christ Church, Binghamton, N. Y., and all interested are cordially invited. On Monday a meeting will be held in Christ Church parish house for the purpose of organizing the Binghamton Chapter. Besides Mr. Bentley, Edwin Lee and Wilson Tanner, formerly of the profession, will take part.

At the meeting of the Board of Directors of the New York Chapter, held last Wednesday afternoon, the following professionals were elected to membership, together with a large number of other people: Kyrle Bellew, Arthur Forrest, Corliss Giles, Heloine Hadley, Mrs. Madge McIntyre, Helen Ingraham, Catherine C. Lawrence, Estelle Sprague, "Daddy" Bauer, G. D. Winn, Hannah Wyle, K. A. Schroeder, J. G. Stuttz, Harry Hirsh, Arthur F. Olme and Mrs. Aggie M. Stuttz.

At the regular meeting of the National Council, held last Friday, the following clergymen were elected chaplains of the Alliance: The Rev. Edmonds Bennett, Mobile, Ala., Episcopal; Rev. C. E. Dobson, Great Falls, Mont., Episcopal; Rev. R. M. Blackburn, Reading, Pa., Presbyterian; Rev. Clarence E. Rice, Reading, Pa., Universalist; Rev. Harry S. Longley, Binghamton, N. Y., Episcopal; Rev. W. H. Osborn, Battle Creek, Utah, Episcopal; Rev. C. C. Hunting, Salt Lake City, Utah, Episcopal; Rev. Joseph Sheerin, Dallas, Texas, Episcopal; Rev. A. S. Freese, Neodesha, Kan., Episcopal; Rev. Charles E. Perkins, Salt Lake City, Episcopal; Rev. H. A. Flint, Allegheny, Pa., Episcopal; Rev. B. J. Davis, Santa Barbara, Cal., Episcopal, and Rev. W. B. Longhurst, Granby, Quebec, Episcopal.

Laura Alberta was hostess at the tea served at the headquarters last Thursday, and among those present were Aurilla C. Pote, Arthur P. Dodge, Mrs. Edward Lewer, Jeannette P. Fullerton, J. Palmer Collins, Mrs. Frederic S. Hughes, Catherine C. Lawrence, Helaine Hadley, Fannie Bernard Leighton, Edythe Totten, St. Clair Bayfield, M. Louise Ewen, E. P. Lewer, Mrs. Amelia Weed Holbrook, Rev. Francis J. Clay Moran, Josephine Arthur and many others.

Mrs. Andrew J. Robinson will be hostess at the tea next Thursday, and all members are cordially invited.

The Toledo Chapter has elected Mrs. Percy G. Jones, George W. Stevens, and Harry J. Howard on the stage section of the local council, to succeed Mr. and Mrs. Priestly Morrison and Mrs. Belle Theodre, who left the city on the disbanding of the Empire Stock company.

MUSIC NOTES.

Richard Strauss, the eminent musical director of Berlin, was heard for the first time in America at the last of the Wetzler Symphony concerts in Carnegie Hall on Feb. 27. His readings gave evidence of great power and broad musical intelligence.

Alfred Reisenaur was heard in piano recital in Mendelssohn Hall on Feb. 27.

The fifth of the Damrosch Symphony concerts for young people was given in Carnegie Hall on Feb. 27.

Fielding Roselle, a New York singer, won distinctive success at her debut in Berlin recently.

S. Coleridge Taylor's new oratorio, "Atonement," had its first American rendition in St. Thomas' Church by the Church Choral Society on Feb. 24.

Marie Nichols, violiniste; David Bispham, baritone; Emma Howe, soprano, and the Wetzler Symphony Orchestra, were heard in concert in Carnegie Hall, Feb. 21.

"The Messiah" was sung by the chorus of the People's Choral Union, under the direction of Frank Damrosch in Carnegie Hall, Feb. 22. The solo parts were rendered by Alice Cochran, Janet Spencer, and David Bispham.

Dr. Theodore Lierhammer gave a song recital in Mendelssohn Hall Feb. 28. The accompanist was Reinhold Herman.

Ysaye, the famous Belgian violinist, has signed a contract to give fifty concerts in the United States next season, under the management of R. E. Johnston.

Pauline Strauss Deahna made her American debut in a song recital in Carnegie Hall last Tuesday afternon, with Richard Strauss at the piano.

The sixth and final concert by the Kneisel Quartet was given in Mendelssohn Hall Tuesday evening.

Madame Calvé will next season be under the management of Marcus Mayer.

Financial troubles are still pursuing the Patti concert tour. The treasurer, Frank McKeige, was arrested in Indianapolis Wednesday.

The second concert of the Strauss Festival was given in Carnegie Hall Thursday evening, with Richard Strauss conducting the Wetzler Orchestra.

Gertrude Peppercorn, an English pianiste, made her New York debut in Mendelssohn Hall Thursday afternoon.

Campanari is the latest of the grand opera singers to be engaged for a concert tour next season. He will be under the direction of Henry Wolfsohn.

M. Safonoff, director of the Moscow Conservatory, conducted the seventh public rehearsal and concert of the Philharmonic Society last Saturday, in Carnegie Hall.

Mr. and Mrs. Ludwig Marum were heard in a chamber music and song recital in Mendelssohn Hall last Friday evening.

The regular season of grand opera closed with Faust Saturday afternoon. There will be two performances this week, to complete the Ring cycle; Siegfried Wednesday and Gotterdammerung Thursday evening. The company will then leave for a short road tour.

Lillian Nordica was heard in Wagner recital with Walter Damrosch and the New York Symphony Orchestra in Carnegie Hall, Wednesday afternoon. A large audience that evinced a hearty appreciation was in attendance. Madame Nordica sang "Elsa's Dream," from Lohengrin; "Dich Theure Halle," from Tannhauser; "Brunhilde's Entreaty," from Siegfried; "The Cry of the Valkyrie," from Walkure, with a delightful display of her firmly established and consummate art. Freshness, clarity, volume of tonal beauty and finished execution won for Madame Nordica many recalls. The orchestral numbers were well received. The orchestra, under Mr. Damrosch's direction, has improved steadily since the beginning of the season. A second concert was given Sunday afternoon and the third and last will occur next Saturday afternoon.

NEW BERLIN OPERA HOUSE.

A bill providing for the erection of a new opera house will be presented shortly in Berlin to the Prussian Diet. Plans have been drawn by Professor Genzmer, the designer of the Court Theatre at Wiesbaden. The opera house, which is intended to rival the Paris Opera House in size and beauty, will occupy a site facing the Unter den Linden and the small Princess Palace on the Linden eastward.

PERSONAL.

ELLSWORTH.—Above is a portrait of Henry Ellsworth, lecturer, who is presenting at the Vaudeville Theatre his pictorial description of "Ober-ammer-gau: Its People and Its Play." Mr. Ellsworth was formerly a manager at Dayton, Ohio, and for some time was the representative of THE MIRROR in that city.

WILLARD.—E. S. Willard is coming back to this country next Fall, as he is more successful here than in England.

ELLIOTT.—Maxine Elliott is going to play Her Own Way in Australia, where seven years ago she appeared with her husband, N. C. Goodwin.

COTTRELLY.—Mathilde Cottrelly was last Friday engaged by Henry W. Savage as a member of his business staff.

LINTHICUM.—Lotta Linthicum, who is this season leading woman of the Proctor Stock company at the Fifth Avenue Theatre, last week played her one hundred and fiftieth part. Miss Linthicum has been on the stage about ten years, and began under the direction of the late Augustin Daly.

BANGS.—John Kendrick Bangs is writing a comedy for Ezra Kendall. Mr. Bangs has taken the comedian's measure very carefully, and expects to fit him with a part that will give him better opportunities than those he has had in the past.

GOULD.—Mrs. George Gould entertained a number of friends at a box party at the performance of Lost River, at San Diego, Cal., on Washington's Birthday.

BAUERMEISTER.—Mathilde Bauermeister, of the Metropolitan Opera company, who retired from the stage last Saturday, was presented, upon that occasion, with a silver loving cup by her numerous friends among the subscribers to the opera.

TABER.—Robert Taber is suffering from rheumatism and throat trouble, at Saranac Lake, N. Y.

ROSTAND.—Edmond Rostand, the noted French playwright, has added to his achievements by devising a system of automobile post service, which has been adopted by the authorities in the south of France.

FARRAR.—Geraldine Farrar, the young American prima donna who has lately been singing at the Berlin Opera House, has gone to Monte Carlo, where she will appear as Mimi in La Bohème, Marguerite, and Juliette. She will sing at Covent Garden during the Summer, and may appear at the Metropolitan next Winter.

CUES.

Lynn Pratt, who has just closed with Charles Richman, has signed to support Rose Coghlan on her Pacific coast tour.

Edythe Rowand, of the Sweet Kitty Bellair company, will play the part of Miss Vining in The Ruling Power, in which Katherine Kennedy opens at the Garrick Theatre March 14.

By mortgaging all property, "personal and mixed," to the Mercantile Trust Company, of New York, to secure a $300,000 issue of gold bonds, the Iroquois Theatre Company last Saturday made it certain that that theatre will be refitted and reopened. The indenture runs from Will J. Davis and Harry J. Powers, as individuals; Marc Klaw and Abraham Erlanger, as the firm of Klaw and Erlanger; J. Fred Zimmerman and Samuel Nirdlinger, as the firm of Dixon and Zimmerman.

The next matinee for the students of the Wheatcroft-Stanhope Dramatic School will be given at the Manhattan Theatre Thursday afternoon, March 17. Several new plays will be presented.

A benefit performance in aid of the Red Cross Society of Japan will be given at the Grand Central Palace on Tuesday, April 12.

Charlotte Townsend, leading woman of the Dailey Stock company at St. John, N. B., sprained her ankle last week and has since been confined to her hotel. As soon as she is able to travel she will return to New York.

The lease of the Elyseum Theatre, New Orleans, was transferred last week to Alice F. Hunt (Mrs. Lester Lonergan).

A fire panic was narrowly averted at Ford's Theatre, Baltimore, on last Saturday afternoon during a performance of Mrs. Wiggs of the Cabbage Patch. A man put a lighted cigar in his pocket, and the smoke arising from the burning cloth alarmed the spectators. A naval officer promptly arose and explained the cause of the smoke, and the auditors immediately resumed their seats.

The Baker Theatre company brings its engagement at Portland, Ore., to a close on March 26. The company is then sent by Manager George L. Baker to Seattle, where it will appear for four weeks in the Seattle Theatre. Then Tacoma, Wash., will be played for three nights, after which the company is to jump to Los Angeles, Cal., for a season of six weeks at Morosco's Burbank Theatre. Following the Los Angeles engagement the Baker company enters San Francisco.

TELEGRAPHIC NEWS

CHICAGO.

Two More Theatres Open—Hedda Gabler, with Mary Shaw, Under Difficulties.

(Special to The Mirror.)

CHICAGO, March 7.

Besides the Great Northern and Bijou, which opened yesterday, two more theatres are to reopen soon, the Avenue and the Thirty-first Street, both as stock houses and both under Class IV, which means, as halls, with no movable scenery, and with a limited seating capacity. It seems probable that these theatres will complete the active list for this season, leaving the Alhambra, Hopkins' New American, Marlowe, Academy, Jack's, and the Olympic closed. Every theatre is expected to reopen next Fall, except the Masonic Temple, and that is expected to be in use as usual during the Summer. Nearly every theatre in town will have to close next Summer for the extensive permanent repairs which must be completed by next September under $25,000 bond forfeit. Attendance last week was fair. The bills this week:

Grand Opera House, Darling of the Gods (fifth week); Garrick, Erminie (fourth week), and Ibsen plays, with Mary Shaw, every afternoon, except Saturday, and Sunday evening; Studebaker, Prince of Pilsen (third and closing week); Illinois, Proud Prince, with Sothern (second and closing week); McVicker's, James and Ward in Julius Cæsar, Macbeth, and Alexander the Great; Bush Temple, Players' Stock, in Charity Ball; Great Northern, Buster Brown; People's, May Hosmer and stock, in Moths; Columbus, Deserted at the Altar; Criterion, Rachel Goldstein, with Louise Beaton; Howard's, stock, in Under Two Flags; La Salle, stock, in Belle of Newport, and Bijou, Kidnapped in New York, with Barney Gilmore.

Itinerary of the peripatetic (Ibsen-intellectual) drama, as exemplified by Mary Shaw and company in Hedda Gabler: Studebaker to nowhere, on account of closing of the theatres; nowhere to the Steinway theatrette, through the canceling of another engagement there; from the Steinway to the highway (Van Buren), through being thrown into the street (virtually) by the police, who suddenly closed the theatre; from out in the cold again into the fold again at the Garrick for matinees. Little by little this drama without frills got a grip on the audience. The most excellent acting of Donald Robertson, as Tesman, as well as the natural strength of the part of Hedda, acted with some nervousness and hesitation by Miss Shaw, gave promise of an evening of fine enjoyment. When Assessor Brack (Frank Denithorne) entered, another clear cut, finished, natural impersonation was added to the life on the little stage. Here was acting, fascinating in its simplicity and strength.

Mr. Brennan had presumed that the Steinway hall management had got a permit, but apparently the law had not been satisfied. "Sorry to dismiss you, ladies and gentlemen, but can't help it. Money refunded at the box-office." If the policeman had come out to the footlights, swinging his club, and said: "Go home, you people, this place is pinched," the audience would not have been more astounded. It could not snap its thread of interest in the play at once, but after a few minutes aroused itself and filed out—evicted. That was on Monday. Wednesday the Ibsen-Shaw engagement was resumed at the Garrick, and some of the original Ibsen martyrs got the other piece of the performance there. Among these were the critics, and their comment next morning left no doubt that Hedda Gabler was an artistic success. Both actors and critics were delighted. Hedda Gabler will be played afternoons at the Garrick this week until Thursday, then Ghosts will be put on for the rest of the week (except Saturday), and next Sunday night.

Mr. Savage's Western Prince of Pilsen company, which is filling a return engagement at the Studebaker, is to close its season here, and I understand that most of the company will be used in Mr. Savage's two new productions, Woodland and the Sho-Gun.

Sothern has found a little more recognition of himself as an actor than last season in The Proud Prince at the Illinois, but the play has aroused no enthusiasm. There was considerable applause at the close of the second act, but the third was a killer—one of the worst burdens the poor, abused, modern stage has ever had to carry. Artificial, insincere, forced, stilted, depressing seems most of this play. The use of the iron cross and religion "effects" in the third act seem abominable. The idea and the execution of the second act are at least questionable. The play has drawn fair houses.

Chicago is to have another woman theatre manager. May Hosmer will not be alone in that regard much longer. Mrs. A. L. Strong, of this city, has leased the Thirty-first Street Theatre for a long term of years. She will take possession March 15, and will be entitled "Lessee and Proprietor." Her manager will be Ed. Tierney. He is busy preparing for the reopening of the house on St. Patrick's Day in the afternoon. The Thirty-first will continue to be a stock theatre, and in addition there will be vaudeville between the acts. Until July the theatre will be conducted under Class IV, or hall regulations, and then the building will be thoroughly remodeled.

Madison Corey, of Henry W. Savage's staff, has arrived to take charge of the stage preparations for the Sho-Gun.

The Mikado will be produced at the Auditorium March 28 for the benefit of the Elks.

After a return engagement of The Eternal City at McVicker's, instead of the Illinois, and Andrew Mack's engagement, Checkers will be seen again at McVicker's for several weeks.

Franklin Salisbury, formerly of the Ulysses company, is visiting his relatives in this city.

Florence Stone, formerly with Melbourne McDowell in Sardou plays, is at the head of a newly organized company which is playing Resurrection in the Northwest, under the management of Charles Elliott and McDowell's former manager, Mr. Courtney.

May Hosmer's stock company is rehearsing Richard III for production at the People's next week.

Members of The Prince of Pilsen company called their manager, Charles A. Shaw, back on the stage, Feb. 23, and surprised him with a beautiful present, a gold watch engraved with a kind message from them to him. They took this pleasant means of reminding Mr. Shaw it was his birthday. It is rumored that Stage-Manager Wilson made a speech.

William Raymond Lockinvar Sill has come out of the West to drop hints in Chicago that Weber and Fields are coming soon to the Garrick.

Rose Coghlan, in a letter to Frank A. Ferguson last week said she had his play, The Ace of Trumps, in rehearsal.

Virginia Kline and William Thompson are coming to the city to play Regina and Engstrand, in Ghosts, with Mary Shaw.

George Ade's birthday this year happened to be marked also by the outbreak of the Russia-Japan War, the 100th performance of The County Chairman and a few other such events. He says the Sho-Gun is Korean.

Willis Jackson and Jack Brehaney, who have been on Lincoln Carter's staff for years, will take out a Down Mobile company soon, starting for Upper Michigan.

Engagements are being made in Chicago for the first performance of a romantic opera, The Crusaders, at Ann Arbor, Mich., April 4.

Marie Tower has joined a Weary Willie Walker company, playing city dates, as leading woman.

"The first Ibsen dinner" was given at a local hotel Saturday night late by David Belasco and Blanche Bates to Mary Shaw. Members of The Darling of the Gods and Hedda Gabler companies were present, besides the dramatic critics, some Norwegian ladies, Dam Gerson, of the Garrick, A. Toxen Worm and others. A cablegram from Ibsen was read and Norwegian folksongs were sung.

Police on duty at theatres draw $60 a month from the theatres and firemen $93.75, and they give some of their time to the city, though the theatres pay the wages.

Elmer Walters, at his desk again after being sick, says he finds the business of the Walters' attractions much better lately.

Frank Hodge has organized a Brown's in Town company to go to the Coast and back for a Spring tour.

Walter Edwards made an excellent impression as Sherlock Holmes in The Sign of the Four at the Columbus.

Frank Cox, the scenic artist and theatre builder, who has been ill, is out again.

Her Own Way was clearly a success in Chicago, and Maxine Elliott added much to her reputation here. Critics discovered unsuspected emotional ability and gave her high praise for her performance as a whole. The matinees filled the Illinois to capacity and the evening houses were large.

The Prince of Pilsen has now been played—different engagements—twenty weeks in Chicago, most of them to capacity. Its run at the Studebaker this time will end March 12, and be followed by The Sultan of Sulu March 14 for several weeks.

J. C. Miron, the basso and light opera comedian, is to be leading comedian of Fred Whitney's Shumann-Heink Opera company next season. I hear Miron is to leave the Winsome Winnie cast soon and take the title-role of Piff Paff Pouf at the Casino, New York, Easter week.

Walter C. De Witt, who used to be at the Chicago Opera House with Jay Rial, is treasurer of the Columbus. Charles Altiere, formerly of the Thirty-first Street, is now at the Columbus.

Another Richard Carle production at the Garrick. The comedian's new musical play is called The Mummy and the Maid. It will be put on June 12 for a Summer run. The Tenderfoot is coming back to the Garrick again, having been chosen as the booking for the Republican National Convention week.

Sam Gerson, press expert of the Garrick, is acting as assistant treasurer, assistant stage carpenter, assistant janitor, and assistant foreman and policeman. That is the grind that makes fine managers.

President Fred Pelham, of the Central Lyceum Bureau, has issued a preliminary announcement of the 1904-05 season, listing Senator Dolliver, John McGovern, Campanari, Paul Dunbar, ex Governor Bob Taylor, Debs, Opie Read, Dr. Hillis, Captain Hobson, Ida Benfey, and Champ Clark.

Harry Sheldon, of Wildman's, who has been laid up for a month with a broken leg, is improving, but will not be at his desk again before the middle of April.

OTIS L. COLBURN.

BOSTON.

Rehan-Skinner Success — Illness of Marie Tempest—Actors' Fund Benefit—Gossip.

(Special to The Mirror.)

BOSTON, March 7.

Ada Rehan and Otis Skinner proved a most magnetic attraction at the Boston to-night. There was a great rush for seats for this engagement, and the audience was one of the largest ever seen at a Shakespearian play in Boston. The Taming of the Shrew was an interesting opening attraction, and Miss Rehan's peerless Shrew and Mr. Skinner's Petruchio, which he had previously played here in a shortened version, were enthusiastically received. The School for Scandal and The Merchant of Venice will also be revived during the fortnight.

Lulu Glaser's return to Boston after a long absence served to attract a splendid house to the Colonial to-night. She had been booked here with Dolly Varden much earlier in its career, but just before the time for opening the engagement she was taken ill, and that put over her reappearance here until this year. There was no question about the hit which she made to-night, and her company is excellent.

Mrs. Wiggs of the Cabbage Patch company moved to Boston and settled down at the Park for a long visit. For weeks the city has been flooded with ornamental cabbages in the shop windows, and the whole city has inhaled an atmosphere of coldslaw, as it were. There was nothing cold about the audience to-night, for the house was packed, and the drolleries of Mrs. Wiggs as Lovey Mary proved interesting in play form. Mrs. Madge Carr Cook came first in the honors, but Mabel Taliaferro and William T. Hodge were very close seconds.

Henry W. Savage made his first change of attraction in his long season at the Tremont to-night, and presented The Prince of Pilsen, which has always been a popular attraction here since it was first produced in this city. Several of the original cast are still in their old characters, so that a breezy performance was given. Nance O'Neil returns to this house for her matinees this week, but gives nothing else.

This is the last week of That Man and I at the Globe. There have been universal words of commendation for the excellent work of Robert Hilliard and Maude Fealy in the leading characters, and the supporting company is an excellent one, but the general public does not seem to care for the depressing nature of the play. Audiences have been only medium in size during the engagement thus far, and rumor has it that the season will end in Boston.

Lillian Laurence again has a splendid chance to show her cleverness as a comedienne at the Castle Square, for the revival of Peg Woffington shows her in the character which she had already played so effectively two seasons ago. The *clientele* of the house received it most enthusiastically. The entire stock company was seen to good advantage, especially John Salnpolis as Sir Charles and John T. Craven as Triplet.

Arizona is no stranger to Boston, but it has never been given here at the prices charged at the Majestic, so that it was practically introduced to a large audience to-night. There was no question about the heartiness of the reception, and the cast compared very well with those which had been seen here before.

This is the second and last week of the engagement of The Marriage of Kitty at the Hollis, where it has proved one of the hits of the season. The welcome to Marie Tempest was most enthusiastic, and she played the leading part delightfully until 3, when she had to give it up in the middle of the performance to Celestine Bertram, a clever comedienne, who had already played the part in London. Miss Tempest was the victim of a bad cold, which developed into acute tonsilitis, and she was so ill that she was unable to finish the week. Specialists came on from New York, and everything possible was done to aid a hasty recovery.

J. K. Murray and Clara Lane are back in Boston for their second engagement in two months in Arrah-Na-Pogue, and the audience at the Columbia to-night was one of the largest that this house has had since its change of management. This week will make the fourth that this Boucicault comedy has enjoyed in Boston this year, which certainly breaks the record for revivals of old timers.

A season of farce-comedy was inaugurated at the Grand Opera House to-night, when The Funny Mr. Dooley was presented, with Paul Quinn and Charles Smith at the head of a well chosen and vigorous cast of entertainers. Looping the Loop will follow.

A Boy of the Streets at the Bowdoin Square this week gives Marion Sawtell unusual chances, for she plays the character of Jimmy the Waif. Corinne Cantwell is in the leading female character, and the full stock company is well displayed.

Hearts Adrift, which is the play at Music Hall, is sure to prove interesting to playgoers from the West End, for one of the leading parts is taken by E. L. Snader, who was for some time a favorite at the Bowdoin Square Stock company.

Wealth and Poverty at the Hub this week introduces Homer Mullaney and Minnie Stanley as stars to Boston audiences.

There was no question about the success of the benefit of the Actors' Fund of America at the Hollis 4, when a notable afternoon programme was given, netting $1,833.25, the largest sum taken at any matinee in Boston this season. Charles J. Rich, who was in charge of the entertainment, worked splendidly, and the success is largely due to his efforts and to the generosity of volunteers. There was only one disappointment in the afternoon, as Marie Tempest's illness prevented her singing. All the others were there, and won honors. Two special novelties were given—Francesca, a new one-act play by Lottie Blair Parker, in which Minnie Victorson did superb work, and The Grasshopper, a London skit, played for the first time in America, by William Herlot, the author, and Madge Crichton.

Pollie Emery, of Three Little Maids, will not go to Australia with the company when its tour closes in Toronto, April 2. She has played there for eight seasons, and so she is going back to London while her associates travel in the opposite direction.

The Conried opera season at the Boston opens 4, and will consist of fourteen performances, but no Parsifal.

A proposition is before the Legislature for payment to the family of the late Henry Austin Clapp, the distinguished dramatic critic, his salary for the remainder of the year as clerk of the Supreme Court. It certainly deserves to pass, for he was an honor to all Massachusetts.

John Morgan, an old-time actor, who had been formerly with The Old Homestead and other plays, died at the City Relief Hospital last week. He had not played for some time on account of a general breakdown of the system, but he hoped to join 'Way Down East. Death came, however, and ended his hopes. He was fifty years old.

Charles C. Salisbury, who was manager of the Columbia the first part of the season and who was responsible for the society fad of Nance O'Neil matinees, has joined the business staff with Robert Hilliard.

There promises to be an even livelier hearing on Boston theatres before the legislative committee to-morrow, for Councilman Ferber started out in a vigorous manner to say things about personal investigations which he had made, and at the meeting of the Common Council last week there was a talk on the same topics. The Boston managers are meeting every objection and making all the improvements which are called for. They are just as anxious for safety as the orators of the Common Council, but they don't talk as much.

George P. Huntley became a proud father of a Boston born son last week. Mrs. Huntley is known on the stage as Eva Kelly.

Paul Chute, the clever dancer, who was with The Show Girl last season, is seriously ill at the Massachusetts Homœopathic Hospital.

Nance O'Neil has Elizabeth Queen of England and Meg Merrilies under consideration for production here at the Tremont. The latter has not been played here since Janauschek.

A change of booking has been made by which The Medal and the Maid comes to Boston some time earlier than was announced. It will be at the Boston instead of at the Hollis, and will take the time there which had been booked for Florodora.

Allen Lowe's opera, The Isle of Spice, is going to have a run at the Globe this Spring, following the engagement of Weber and Fields at that house.

Babes in Toyland will play the Boston after all. It goes there in April and will have an extended run. There had been some talk of an original production at that time, but negotiations did not go through.

JAY BENTON.

PHILADELPHIA.

Lawrance D'Orsay and Charles Hawtrey—Stock Companies—Concerts and Opera.

(Special to The Mirror.)

PHILADELPHIA, March 7.

There is no use disguising the fact that business is again on the decline at the majority of our theatres, the cause assigned being the Lenten season, but I am rather of the opinion that the attractions offered has something to do with the case.

A new order that would be well to follow in all the principal cities has been made by the Mayor. He has ordered that the clanging of fire engine bells when the engines are passing theatres be stopped, as it tends to arouse unnecessary fear and excitement among theatre patrons.

Lawrance D'Orsay, with the original company in the Earl of Pawtucket, received a royal welcome this evening at the Chestnut Street Theatre, being its first representation in this city, which assures a brilliant, successful engagement, limited to three weeks.

Charles Hawtrey, with Saucy Sally, has attracted refined, fashionable audiences to the Broad Street Theatre, this being his second and final week, with good prospects. Maude Adams in The Pretty Sister of Jose follows, March 14.

Mother Goose continues at the Chestnut Street Opera House and will close its term here March 19. It is a big, costly spectacle, but there is no money in it. Frank L. Perley Opera company in A Venetian Romance follows, March 21.

The Girl with the Green Eyes is in its second and last week at the Garrick Theatre to unprofitable business. There is nothing to attract the public. Three Little Maids March 14.

Checkers, with Thomas W. Ross and a big supporting company, is in its second week at the Walnut Street Theatre, attracting fair sized audiences, and remains for coming week.

The Fortune Teller, with the original Alice Neilson costumes and scenery, under the management of Milton and Sergeant Aborn, holds the week at the Auditorium, opening to a large, well-pleased house. Edna Bronson, Grace Orr Myers, May Emory, Grafton Baker, Bertie Dale, Robert Lott, Phil Branson, Herman Hirchberg, Edward S. Metcalfe, and Harry Turpin enact the principal roles, aided by a large well drilled chorus with a first-class representation of this popular musical attraction. In Old Kentucky March 14.

'Way Down East continues at the Park Theatre to large business, and will be followed by Robert Emmet March 21.

Patrice in Driven from Home is at the National Theatre this week and appeals largely to the patrons of this house. It is full of dramatic situations, nicely staged, and will do a splendid business. Wedded, but No Wife, March 14.

Joe Welch in The Peddler is always a welcome card, and his appearance this week at the People's Theatre attracted splendid patronage and well-pleased audiences. The Great Train Robbery March 14.

Kensington Theatre presents The Moonshiner's Daughter as the week's programme, with the usual daily matinees at popular prices. The Parish Priest March 14.

The Star Theatre is building up a steady *clientele* with improving business. Her Marriage Vow is the week's programme. The Switchman's Daughter March 14.

A Hidden Crime is the offering of the Columbia Theatre, introducing the author of the drama, John P. Lockney, aided by Pauline Fletcher and fair support. Five massive scenic effects depicting California are worthy of special mention. Business is gradually improving, and all interested are working hard for success. The Power of the Cross March 14.

Why Women Sin is at the Grand Opera House for the week, the only thing in its favor being the title and pictorial printing. Eugenia Blair (return) comes March 14 in Zaza and Camille.

Forepaugh's Theatre stock company, with farewell appearance this week of the popular favorite, Florence Roberts, who retires permanently from the stage to wed a wealthy contractor. Alone in London is the programme for evenings and the daily matinees, with a souvenir reception on Friday afternoon. Business continues large, as warranted by the offerings and superior cast and stage equipments. A Verdict of the Czar March 14.

Darcy and Speck's stock company at the Standard Theatre, headed by George Averne and Mattie Choate, appear this week in a China-American melodrama, At the Hour of Nine, its first representation in this city. The story deals with the Boxer uprising in China and valor of Uncle Sam's soldiers. It is full of sensations and a genuine thriller. East Lynne March 14.

The German stock company at the Arch Street announce Educated Daughters, Hans Huckebein, Camille, Fra Diavolo, She Knows Something.

Keith's Bijou stock company will inaugurate their dramatic season April 4 with the Little Minister. Barry O'Neil will be the stage manager. The company thus far engaged include Joseph Galbraith, Katharine Countiss, Leonora Bradley, Julia Marie Taylor, Hazel K. Chappie, Florence Nash, Taylor Holmes, Frank McIntyre, Thomas McGrane.

The Metropolitan Opera company close their season in this city at the Academy of Music with the four Wagner-Ring operas. To-night, Das Rheingold, followed March 8, 11 and 12. The entire season has been a grand success, artistic and financially.

Parsifal, in concert form, will take place at the Academy of Music, March 15, by Walter Damrosch, New York Symphony Orchestra, David Bispham, John F. Braun, Madame Mihr Hardy, and Junger Maenperchor Society.

The season of the Philadelphia Orchestra, Fritz Scheel, conductor, just closed, will prove from a financial standpoint a success, which assures its continuance for the coming year.

Burton Holmes illustrated lectures at Witherspoon Hall, March 7 and 8.

Leila D. McIntyre, the pretty girl that sings "Miss for Shame" in Mother Goose, was married in this city last week to John Hyans, of New York. The ceremony was performed by Mayor Weaver.

Edmund F. Dixey (formerly of Carncross and Dixey's Minstrels) was found dead in his bed morning of March 2, at his home in this city. Death was due to congestion of the lungs. He was 69 years old, and was buried in South Laurel Hill Cemetery March 5.

The Mask and Wig Club of the University of Pennsylvania, with their new annual burlesque, Alice in Anotherland, will give inaugural at Atlantic City April 2, Chestnut Street Opera House, in this city, week April 4, Baltimore 11, week.

S. FRANKENSTEIN.

ST. LOUIS.

Success of French Grand Opera—Opening of the New Globe—World's Fair Concessions.

(Special to The Mirror.)

ST. LOUIS, March 7.

The French Grand Opera at Music Hall since its opening night, Sunday, Feb. 28, has been singing to steadily increased business. But for the fact that no advance work whatsoever was done, the larger audiences might have been in evidence much sooner. La Juive, Carmen, Il Trovatore, Les Huguenots, Cendrillion, Traviata, the double bill Cavalleria and I Pagliacci, and Faust were the operas given the first week, and invariably with every regard for completeness and detail. This feature of Monsieur Charley's management, never slighted, seems to be specially regarded just now, and is meeting with much appreciation from patrons. Cendrillion was a novelty locally. The story is the Cinderella fairy tale after Perrault, the book by Henri Cain, the score and orchestration by Massenet. Scenic investiture and the numerous ballets prove it to be a rather ambitious work, and the orchestration is of a high order, as might be expected from the composer of "Phedre" and numerous orchestral suites. Monsieur Gauthier, the phenomenal tenor, is much talked about. His voice, if anything, shows greater certainty and carrying quality than before and his acting is most praiseworthy. Monsieur Charley controls much other tenoral material, Mikaelly, Garoute, Leroux, and Ayrot being with the company. The baritones are Layolle, Montfort, and Launay; the bassos Lussiez, Labriet, Verande, and Marc; the dramatic sopranos Bressler-Gianoli, Guinchan, and Teneski-Lussies; the coloratura sopranos Duperret-Mikaelly, Packbiers, and Olivier; the mezzos Dartes, Dementhe, Mico, and Fouque-Verande. The company carries a really acceptable corps de ballet led by Miles. Porro and Stewart. The musical directors are Lagye and Filochot. There is an abundance of good scenery, that for Cendrillon being especially fine. For the week begining Sunday night the repertoire calls for Cendrillon, La Juive, Aida, Il Trovatore, William Tell, and the closing night, Friday, will be devoted to one-act each of the four operas that have been the most in demand.

In common with other Western cities, St. Louis has not emerged unscathed from the hubbub in theatre laws anent the Chicago catastrophe, and the lessees of Music Hall, Messrs. Middleton and Tate, were not slow in conforming to the dictates of an altered change of public and official opinion. They widened the lower floor aisles, removed hundred of good seats, provided numerous emergency and other exits, supplied new fire apparatus, and License Commissioner Clifford was so well pleased with the zeal of the managers for public safety that he refused to accept the compliments of the house during opera week, but paid his way as often as the music tempted his attendance. The French Opera company leaves here after Friday night's performance in order to get into New York in plenty of time for the opening at the Casino on March 14.

Maxine Elliott made her first appearance as an individual star in St. Louis at the Olympic this evening in Her Own Way. Ethel Barrymore follows.

A Chinese Honeymoon, which was so favorably received at the Olympic earlier in the season, returned to town last night, this time appearing at the Century. Among the good entertainers are Toby Claude, Stella Tracy, John E. Henshaw, Charles H. Prince, W. H. Clarke, and Edward Lawrence. The Isle of Spice next Sunday.

The patrons of the Grand are to be congratulated upon the opportunity to be afforded them this week to see J. H. Stoddart, the venerable actor, in his beautiful play, The Bonnie Brier Bush. The splendid character sketch, coupled with the dramatic story, gave more than passing satisfaction a year ago, when the same fine actor and his company appeared at the Century. Mr. Stoddart has with him this year the same Posty, Reuben Fax, whose comedy vein is in excellent contrast to the tragic gloom of old Lachlan, the role essayed by Mr. Stoddart. The Runaways underlined.

Uncle Josh Spruceby is the Crawford bill this week. A realistic sawmill scene is one of the features of the performance. Weary Willie Walker next attraction.

A Hot Old Time, seen here many times before, is the Imperial attraction. Hearts of Oak next week.

For Her Children's Sake is at Havlin's.

The new Globe Theatre on Franklin Avenue, between Seventh and Eighth streets, opened Saturday night. It is a 10-cent vaudeville house, and has been nicely fitted up for the opening. Its talent will come to it over a circuit touching twenty-eight cities, and it is promised that while the bill will not be large, it will be clever and refined. A special effort will be made to make the new theatre popular with women and children. It is a Rice and Crawford enterprise.

The first production of the new juvenile opera, Will o' the Wisp, book and lyrics by Hiram W Hayes and music by Charles Kunkel, a decidedly novel and diverting entertainment, was given at the Odeon Friday night. The work was written expressly for the annual entertainment by the pupils of Professor Dick Richards. One hundred and twenty-five of these youngsters, led by a good orchestra, presented the new opera. There was also a special school children's matinee Saturday afternoon. The opera tells the quaint story of Will o' the Wisp, who rules over the land of Where, and is written in a simple manner which makes it easy for the children to enter into the spirit of the story. The music is of the daintiest sort and is filled with beautiful bits of harmony, for which Professor Kunkel is famous. The work is so constructed as to enable the introduction of a number of specialties by Professor Richards' advanced pupils, among whom are such well-known entertainers as the Rader Brothers, Totsie Marks, Flossie Johnson, Dorothea Lamb, Irene Behring, Baby Cecil, and Leora Spellmeyer.

Weil's Band played its tenth concert at the Odeon Sunday afternoon. This marked the close of the sixth season of Sunday concerts, which has been highly successful. Mrs. Acton-Harker, soprano, was the soloist Sunday.

A number of bookings are being announced for the World's Fair season—namely, Fritzi Scheff in Babette at the Olympic, Francis Wilson with his star aggregation in Erminie at the Century or Olympic, Quincy Adams Sawyer at the Craw-

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MISSOULA, MONT., Feb. 19, 1904.

I consider The Chief Justice the best play Daniel Sully has ever produced. Production and cast excellent.—A. H. Hartley, Manager Opera House.

HENRY W. SAVAGE'S

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ENGLISH GRAND OPERA COMPANY. Othello, Tosca, Lohengrin, Tannhauser, Trovatore, Carmen, etc. All sung in English.

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THE COUNTY CHAIRMAN (Eastern). A Quaint Comedy by George Ade.

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McADAM and EVE, Musical Satire by Oliver Herford and Henry Waller.

THE SULTAN OF SULU, Musical Satire by George Ade and A. G. Wathall.

PEGGY FROM PARIS, Musical Comedy by George Ade and William Loraine.

THE SHO GUN, Musical Comedy by George Ade and Gustav Luders.

THE COUNTY CHAIRMAN (Western). Quaint Comedy by George Ade.

THE PRINCE OF PILSEN (For America). Musical Comedy by Frank Pixley and Gustav Luders.

Two Other New Musical Works in Preparation.

FOR ENGAGEMENT WITH ANY OF THE ABOVE ATTRACTIONS, ADDRESS ALL AGENTS

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ford for a long run, Blanche Bates in The Darling of the Gods at the Imperial from July 29 to close of the Fair.

Mrs. Langtry was presented with an eight weeks' old baby lion Tuesday at her parlors at the Southern. The donor was Colonel Ferrari, of the Zoo.

One of the most welcome visitors to the World's Fair City last week was Fred Kimball, manager of Too Proud to Beg.

A concession has been granted to the Ancient Rome Exhibit Company for two features of the Pike, which will cover an area of 190 feet frontage by 290 feet in depth, lying between the Japanese Village and Old St. Louis. The larger part of the frontage will be occupied by a cycloramic production of the burning mountain, Kilauea, in the Hawaiian Islands. The audience will be taken up the sides of the volcano to the mouth of the yawning crater, from which a view of the infernal region will be seen To the left of the cyclorama will be a massive triumphal arch entrance in the architecture of early Roman times. Through this gateway spectators will pass into a Roman street of the Augustan period. Temples, dwellings and theatres of typical style line either side of the street in its course to a great amphitheatre in which Roman games and sports, including gladiator combats, will be given as features of an extensive hippodrome. The seating capacity of the amphitheatre is nine hundred. In a theatre half way in the street between the entrance and the amphitheatre performances of early Roman drama will be given before an audience which may fill the seating capacity to the extent of four hundred persons. W. C. Stith, of the Missouri Pacific Railroad; James B. Carrigan and other St. Louisians furnish the capital for these productions.

A concession has been granted James A. Thompson, of Omaha, Neb., for the production of the Old Plantation. This show will occupy a space of 120 feet frontage, immediately east of the Battle Abbey on the Pike, and will extend 150 feet to the Administration Drive, with an additional elbow of 25 by 40 feet behind the allotment of space for "Jim Key," the educated horse. The front of the concession will be made up of a theatre, in which the amusements of the African race will be given. The remainder of the space will be taken up by a realistic production of a Southern plantation, with its cotton fields, the mansion of the planter, the negro log cabins, pickaninnies, negro mammies and other living types of the life in ante-bellum days.

A concession has been granted for the Statisticum, an idea secured by World's Fair Commissioner Kahlsaat during his European tour. The sapce allotted is 40 by 50 feet, indenting the Southern Pike side of mysterious Asia. The Statisticum reveals by a quick glance comparisons of world wide interest.

Walter Earl Mantz, treasurer of the Olympic Theatre, surprised his friends on Tuesday by his marriage to Rica Voss. The day before Mr. Mantz had been given his annual benefit at the theatre. The couple were married at Christ Church Cathedral in the evening, and left immediately on a honeymoon trip to New Orleans.

J. A. NORTON.

WASHINGTON.

James K. Hackett and William Collier—Grand Opera—Concerts, Lectures and Spectacle.

(Special to The Mirror.)

WASHINGTON, March 7.

James K. Hackett presents The Crown Prince to-night at the Lafayette Square Opera House, in which play he again distinguishes himself preeminently as a portrayer of romantic roles. The occasion drew an audience of the finest quality, that crowded the theatre and extended to both star and play its warmest expressions of esteem and approval. The supporting company is one that elicits pronounced praise, comprising Charlotte Walker, Minnie Monk, Dorothy Hammack, Grace Barber, Margaret Robinson, Joseph Brennan, Brigham Royce, Morgan Coman, Albert Perry, James Seeley, E. L. Duane. The play is elaborately staged and costumed. George Sydney in Busy Izzy follows.

The three-night season of grand opera by the Metropolitan Grand Opera House company was inaugurated to-night at the New National to one of the largest and most fashionable assemblages of the season. Faust was the presentation in French, with Madame Ackte as Marguerite, Paul Plançon as Mephistopheles, Naval as Faust, Scotti as Valentine, Dufriche as Wagner, Miss Bauermister as Martha, and Madame Jacoby as Seibel. To-morrow night The Barber of Seville will be given, with Madame Sembrich as Rosina and Campanari as Figaro. The concluding performance, Wednesday, will witness Madame Calvé in her superior characterization of Carmen. The enormous advance sale finds the remaining performances practically sold. The theatre will be closed the remainder of the week. William H. Crane in The Spenders is next week's announcement.

William Collier is seen to-night in the new Richard Harding Davis comedy, The Dictator, and the quietly, quaintly convincing methods of this popular comedian strike again the right chord with the excellent audience in attendance at the Columbia. One of the best of supports includes Louise Allen, Nannette Comstock, Lucille Watson, Edward Abeles, George Nash, Fuller Melish, Thomas McGrath, Louis Eagen, Wallace McCutcheon, Emmett Whitney, and Thomas Meighan. Mrs. Langtry follows.

The new and interesting Joseph Le Brandt melodrama, Her First False Step, opens at the Academy of Music to-night to a full attendance that unanimously render a praiseworthy verdict. Helen Ray appears with success as the heroine, and a good company is seen. Her First False Step will be answered next week by Why Women Sin.

W. R. Patton, a clever young actor, presents the pleasing pastoral play, The Minister's Son, this week at the Empire, enjoying two largely appreciative attendances on the day's opening. The Moonshiner's Daughter is the coming attraction.

Next Sunday night, at Chase's Theatre, the Choral Society, after weeks of active rehearsal, will present Hora Novissima, under the direction and conductorship of the composer, Dr. Horatio Parker, assisted by Josef Kaspar, with the following soloists: Madame Lillian Blauvelt, soprano; Edward Johnson, tenor; May Walters, contralto, and David Bispham, basso.

Olive Oliver and Eleanor Cary are engagements with the Edwin Arden Stock company for the Spring and Summer season at the Columbia, commencing in May. A dramatic version of Parsifal for the opening bill is now under consideration.

To-morrow afternoon at the Lafayette Square Opera House Rev. D. J. Stafford, D.D., will lecture on the subject, "Shakespeare's Richard III," the proceeds to be devoted to charitable purposes.

Alice Barney will present the extravaganza, The Dream of Queen Elizabeth, a product of her own pen, for the first time at the Lafayette Square early next month for the benefit of local charities. A big cast selected from young society swelldom will lend their talents in the rendition of songs and the presentation of dances and tableaux.

Sunday night's popular concert of the Washington Symphony Orchestra, at Chase's, again drew a large audience, when a request programme of rare excellence was a musical treat. Alice Burbage, a talented pianist, was the soloist of the occasion.

JOHN T. WARDE.

BALTIMORE.

Century Players—Wizard of Oz—Old Favorites by the Stock Companies.

(Special to The Mirror.)

BALTIMORE, March 7.

The Wizard of Oz drew a large audience to Ford's Grand Opera House this evening, which was delightfully entertained with the amusing comedy and charming scenes of the interesting production. The cast included Anna Laughlin, Lotta Faust, Allene Crater, Gertrude MacKenzie, Ella Gilroy, Marie Clayton, and a number of others. The performance is entertaining from start to finish. It will be followed by An English Daisy, and in turn will give place on March 21 to Glittering Gloria.

The Century Players are seen at the Academy of Music. Sydney Rosenfeld's players gave an excellent performance of Much Ado About Nothing. On Saturday night they will present for the first time on any stage a comedy of American society from the pen of Cleveland Moffett, entitled Money Talks. There will also be presented at a special matinee on Friday, for the first time in America, Ibsen's Rosmersholm. Jefferson De Angelis will be seen next week in The Toreador. William H. Crane will follow in The Spenders.

The Favor of the Queen, the prize play of last season, is presented at Chase's Theatre. Percy Haswell as Lady Julia made a favorable impression. Viola Burton plays Gertrude satisfactorily. Other members of the cast gave excelent support. The play selected for next week is The Shaughraun.

In Old Kentucky, which seems to be ever popular, holds the stage of the Holliday Street Theatre. From present indications it will do its usual business. Uncle Tom's Cabin is the underline.

East Lynne is presented at the Bijou by the Stock company. It is well staged and satisfactorily acted. Sapho will be given on Friday night by request. The next attraction will be James Boys in Missouri.

Mrs. Wiggs of the Cabbage Patch did a week of enormous business at Ford's Grand Opera House, closing Saturday night. So great was the demand for seats that extra matinees were given.

Creatore and his Italian Band will be heard shortly at the Lyric.

A man, who by some mistake, carried a lighted cigar in his pocket, came very near causing a panic at the matinee performance on Saturday last at Ford's Grand Opera House. He occupied one of the rear orchestra seats, and shortly after the performance began his coat caught fire and began to smoke. Some unwise person uttered a cry of fire. Immediately the audience became excited, and it required prompt and strenuous measures to quiet them. However, in a few moments it was all over, and the play proceeded.

HAROLD RUTLEDGE.

PITTSBURGH.

Stock Companies, Opera, and Melodrama—Eva Taylor and William Ingersoll—Parsifal.

(Special to THE MIRROR.)

PITTSBURGH, March 7.

The stock company at the Grand gave a very good performance of that clever and amusing comedy, The Night of the Party, this afternoon before a fair sized audience. It was quite evident that the play was enjoyed, as it was oftentimes punctuated by laughter and applause. The much heralded production of Parsifal next week.

The Bijou has another sensational melodrama, The Charity Nurse, which began a week's engagement this afternoon before a well filled house. It contains the usual episodes calculated to thrill its viewers and succeeds. Selma Herman plays Bessie Chalmers, the nurse, in the right vein, and has the support of a good company. Another thriller is due next week, The Queen of the White Slaves.

A conventional little melodrama, The Little Church Around the Corner, holds the week at the Empire, opening to-night before an audience of good size. Next week The Volunteer Organist.

Frank Daniels, supported by a good company, including Alfred Hickman, Sydney S. Toler and Bonnie Maginn, in The Office Boy, holds forth at the Nixon this week. Fritzi Scheff in Babette follows.

At the Alvin, John Drew in The Second in Command is the attraction. Virginia Harned in The Light that Lies in Woman's Eyes for next week.

Undoubtedly the most important musical event of the present season will be the concerts at the Carnegie Music Hall on Friday night and Saturday afternoon of this week, when Richard Strauss and Victor Herbert will conduct the Pittsburgh Orchestra. An added feature of the programme will be Madame Strauss de Ahna as the soloist.

The annual Grand Opera season will be held Holy Week at the Nixon, when Tristan and Isolde, the Magic Fate, Carmen, Goetterdaemmerung, and Faust will be the selections.

Eva Taylor's admirable portrayal of Fedora last week at the Grand was a revelation, even to her most zealous admirers, and was without any doubt the best acting she has done since her lengthy connection with the local stock co.

Last week the Rogers Brothers, at the Nixon, seemed to have thoroughly disgusted most of the people who saw them by their vulgar "squibs." If the many remarks heard among the audiences as they made their exit at the close of the "show" is any criterion, as well as the opinions of some of the newspaper critics.

John M. Cooke, who is in advance of The Charity Nurse, was in the city all of last week, and while here renewed many of his numerous acquaintances.

When Sarah Bernhardt's version of Gismonda is produced at the Grand in a few weeks Eva Taylor will copy Madame Bernhardt's make-up to the smallest detail, even to the red hair.

William Ingersoll, who has been leading man of the Grand Stock company for the past three seasons, during which period he has won great popularity, will sever his connection with Manager Davis' players at the end of the present season. During his time here he has played a remarkably wide range of parts, embracing tragedy, comedy, melodrama, burlesque, and pantomime. It is estimated he has essayed more than one hundred and fifty different characters, while he has played 1,925 performances.

ALBERT S. L. HEWES.

CINCINNATI.

Fritzi Scheff—Under Southern Skies—Conried Opera Company.

(Special to The Mirror.)

CINCINNATI, March 7.

Fritzi Scheff began her engagement at the Grand to-night in Babette before one of the largest first-night audiences of the season. The fact that this is the first musical attraction to play at the Grand since before the holidays, and the pronounced hit that Miss Scheff made here with the Metropolitan Grand Opera company last season, insure a week of big business even at advanced prices. Prominent in the company are Ida Hawley, Josephine Bartlett, Eugene Cowles, Louis Harrison, and Richie Ling. The Rogers Brothers in London is the succeeding attraction.

Sir Henry Irving's engagement at the Grand last week was one of the most successful he has ever played in this city, the audience on Saturday for Louis XI being particularly large and enthusiastic.

The Fatal Wedding, with Gertrude Haynes and her Choir Celestial strongly featured, is at Robinson's, where it bids fair to duplicate the big business done here on its previous appearances.

Under Southern Skies, which was one of the successes of last season at the Walnut, is at that house for a return engagement.

Hal Reid's Human Hearts is again at the Lyceum, where it always meets a hearty reception.

Schuldig, a powerful drama by Richard Voss, which has been played before by the German Theatre company, was revived by them last night after an interval of some years and proved as potent as ever.

Manager John H. Havlin has left the city for Florida, where he will spend some weeks in rest and recreation.

The Conried Opera company is announced for two performances at Music Hall March 28. The bills will be Die Walkure and The Barber of Seville. It is at least a curious coincidence that for a number of years past the appearances of the grand opera company in this city have been confined to either Holy Week or the week before Christmas, generally the worst of the year, and it seems that the rule has been followed again this season.

H. A. SUTTON.

The *Call*, Fargo (N. D.), Feb. 13.—"The Chief Justice, Daniel Sully's new play, is one of those dramas of real life which appeal to every human being."

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Matinees Wed. and Sat. at 2. Evenings at 8 sharp. Prices—Evgs. & Sat. Mat., $1.50. Wed. Mat. $1. March 21—WIZARD OF OZ.

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HENRY B. HARRIS.....Manager

ROBERT EDESON in RANSON'S FOLLY

By Richard Harding Davis.

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AT THE THEATRES

To be reviewed in THE MIRROR *next week.*
FORBES ROBERTSON IN HAMLET....Knickerbocker
HUSH-A-BYE BABY.....Fifth Avenue
DAS DUNKLE THOR.....Irving Place
OUT OF THE FOLD.....American
A PAIR OF PINKS.....Fifty-eighth Street

New Amsterdam—Ivan the Terrible.

Play in five acts, by Count Alexis Tolstoi; translated by Mme. S. R. de Meissner. Produced March 1.

Ivan Vassilyevich	Richard Mansfield
Marie Feodorovna	Ida Conquest
Fyodor Ivanovitch	Mona Harrison
Irina	Adelaide Nowak
Marie Grigorevna	Olive Oliver
Prince Misteslavsky	William Sorrelle
Prince Nikita Romanovitch Zaharin	Ernest Warde
Prince Shuisky	Henry Weaman
Prince Beisky	Francis McGinn
Prince Galitzin	A. E. Greenaway
Prince Troubetskoy	Leslie Kenyon
Prince Tatistcheff	Edward Fitzgerald
Prince Saltikoff	W. T. Patron
Michael Nagoy	Henri Laurent
Boris Fyodorvich Godunoff	Arthur Forrest
Gregory Nagoy	Hamilton Coleman
Pan Garabourda	Mr. Kenyon
Proskof Keckin	H. Hatfield
Michael Bitagofsky	A. G. Andrews
First Magician	Mr. Laurent
Second Magician	M. C. Tilden
Dr. Yakoby	Mr. Kingdon
A Jester	Marcel Serrao
Flour Dealer	Francis McGinn
Attendant on Prince Shuisky	Ludwig Brunswick
A Nurse	Vivian Bernard
Ladies in Attendance	Alma Hathaway, Laura Eyre

At the New Amsterdam Theatre last Tuesday evening Richard Mansfield presented for the first time in America Count Alexis Tolstoi's historical tragedy in five acts, entitled Ivan the Terrible. A conspicuously brilliant audience was assembled, and through the long performance the star and his supporting company received the close and appreciative attention that so important a production deserved. That Mr. Mansfield's work, both as an actor and as a producer, was estimated at its true worth by the audience was evidenced by the frequent and genuine plaudits, but that the production in its entirety won any considerable favor with the public is extremely doubtful.

The tragedy was written by Count Alexis Tolstoi in 1865, and was the first of a trilogy of historical plays dealing with the careers of Czar Ivan, Czar Feodor and Czar Boris. Up to three years ago its performance on the Russian stage was prohibited for political reasons, and though first translated into English more than thirty years ago, it received little attention save among students of Russian literature. The translation used by Mr. Mansfield was made more recently by Mme. S. R. de Meissner.

The drama, set in the gorgeous surroundings of the present production, is like an old time-mellowed portrait, far back in a deep frame of gold. The portrait is that of a cruel-lipped, half-mad, decrepit old man seated on a throne. In the background are shadowy troops of courtiers, soldiers, starving serf and stately women. The eye of the beholder may wander momentarily to these dim figures, and the glance may rest for an instant on the great gold frame; but with the certainty of fate itself the gaze is drawn back to the stern face of Ivan, Czar of Russia and master of the world he knew. The play gives no impression save that of the personality of the principal character. There is scarcely any plot; no dexterity in the art of dramatic construction is displayed, and no great conflict of emotions is revealed. To the beholder Ivan simply lives the last year of his life seated on his throne, and dies. There is no development of his character, nor is there any story in the several episodes in which he plays a part. The dramatist has struck but one chord—and that a minor chord of gloom.

Czar Ivan, called "the Terrible," governed Russia from 1547 to 1584. In his youth he suffered much at the hands of political enemies, being isolated by them from his family and friends and constantly subjected to the keenest mental torture. Upon attaining the throne, after overthrowing the Glinskis and the Skinskis, he repaid in full measure the evils that had been done to him. Embittered, passionate and filled with the the arrogance of absolute power, he ruled with a despotism that knew no bounds. He married and divorced his wives as the whim seized him, and with the great iron staff that was always in his hand he slew his own son. Such was Ivan in the days of his supremacy. Then age came upon him, bringing in its train physical ills and all the grim terrors of a guilty mind. The tormenta of superstition assailed him; his possessions were wrested from him by his enemies, and remorse for the murder of his son fell crushingly upon his heart. Yet in the midst of his desolation and anguish the old fire of supreme egoism flashed momentarily within him. At one moment he would rise in defiance of the world, and at the next grovel in penitence before one of his own servants.

It is with this last phase of Ivan's career that the play deals. The dramatist has drawn the character with the greatest regard for historical accuracy, but he has neglected entirely the one great opportunity to make Ivan a splendid dramatic figure. Had the miseries of Ivan's early life, when he was the sinned against and not the sinning, been shown or even strongly suggested the character of Ivan would have commanded sympathy even in the moments of his most diabolical cruelty. But there is no such upbuilding of the character, nor any analysis of Ivan's heart beyond the display of momentary emotions. Count Tolstoi has merely painted a portrait of a terrible old man, seated on a throne, with iron staff in hand, and with the gleam of hatred, malice, suspicion and horror in his eyes.

The first scene of the play is the Council Chamber of the Boyars. Ivan has sent word to his nobles that he wishes to abdicate and has commanded them to appoint his successor to the throne. Boris Fyodorvich Godunoff, brother-in-law of the Czarevitch, and an ambitious politician, sees an opportunity to advance himself in the esteem of the Czar by counseling his associates to name Ivan as his own successor. In the second scene—the apartment of the Czar—Ivan is found in gloomy contemplation. When the nobles enter to deliver their decision he flies into a passion and, with many sneers, demands to know which man among them is judged great enough to succeed him. The answer that he alone is deemed fit to govern Russia appeases his wrath and Godunoff, as he expected, finds favor in the despot's eyes. The second act brings the development of a conspiracy among certain of the nobles against Godunoff, whose rise to power in the court is not looked upon with favor. In the second scene of the act the Czar divorces his wife, Marie Feodorovna, and presently turns from this domestic incident to the larger turmoils of state by sending a message of defiance to his enemy, King Stephen, whose army is advancing upon him. The scene of the third act is a public square, where a horde of starving peasants clamor for bread. The conspiracy against Godunoff here reaches its climax. Popular sentiment against him is thoroughly roused by the report that it is his influence at court that has brought famine and hardship upon the people. But the feeling is quickly turned to his favor by the announcement that he has purchased vast stores of food, which he purposes distributing freely among the sufferers. Godunoff now has the good will of the Czar and of the people.

In the third act the death of the Czar is predicted by the astrologers, and the tyrant, terror-struck, pleads for forgiveness from those whom he has harmed. The last act, divided into two scenes, shows the further advance of Godunoff's power and brings, at the climax, the death of Ivan. The situation is tremendous in its tragic intensity when at the last Godunoff, with the insolence of victory in his pose and expression, faces the Czar, and the Czar, realizing at length the character of Godunoff, returns the gaze with a look of hatred that transforms his features into a terrifying masque. So dies Ivan, tyrant to the last.

Mr. Mansfield's impersonation of the chief character was an achievement that ranks with his very best triumphs of the past. His portrayal was, beyond question, one of the finest creations that has been seen on the American stage in recent years. In appearance, voice, manner and bearing he was so true to the role as to be at one moment loathsome and at the next awe-inspiring. The technical skill revealed in his performance was remarkable. The actor completely submerged himself in the character, and never was he like any of the characters that he had previously played. Every emotion that he portrayed in quick succession was instantly recognized. In his moments of silence he was as impressive as when he spoke—for each turn of the Czar's disordered mind was evidenced by the actor's facial play. It seemed that there was not one element of the character that remained hidden. Despite the faults and weakness of the drama itself, Mr. Mansfield rose in it to almost, if not quite, the pinnacle of artistic perfection.

The supporting company was admirable throughout, but except for Arthur Forrest none of the players had opportunity for the display of more than ordinary skill. Mr. Forrest's Boris was an intelligent, deft, interesting impersonation, full of vigor and marked by splendid earnestness. A. G. Andrews made much of the small role of Michael Bitagofsky. Ida Conquest, as Marie Feodorovna, played the one scene that offered opportunity for emotional strength in an excellent fashion, and in appearance she was truly regal. Vivian Bernard played the small role of a nurse exceedingly well. The stage management was admirable, and the mob in the third act was unusually well handled. The stage settings were massive, handsome and artistic, and the costumes were rich. The incidental music—all of it Russian—added much to the impressiveness of the performance.

Third Avenue—A Hidden Crime.

Comedy drama in four acts by John P. Lockney. Produced Feb. 29, 1904.

Cecil Newton	John P. Lockney
Jack Harrington	J. Grant Gibson
Henry Adair	Duncan Penwarden
Hop Wah	R. A. Abbey
Tom Dacre	Frank De Leon
Curly Black	James Thompson
Bob	R. E. Wortham
Joe	Robert Emerson
Mike O'Flanigan	Edward Hey
Marie Farrara	Rose Bernard
Mrs. Branders	Estelle La Verne
Kitty Raynor	Miss Pixley
Clee	Frances Lee
Rose Adair	Pauline Fletcher

A Hidden Crime, a comedy drama in four acts by John P. Lockney, was done at the Third Avenue Theatre Monday of last week to a crowded audience. It is not quite so strenuous as the usual class of plays seen at the above house, but it interested those assembled from first to last. The scene of the play is San Francisco; time, the present; motive, the millions of Henry Adair, the old miner and seventeen years lost father of beautiful Rose Adair, the heroine. Cecil Newton, gambler and rascal, tries to get the will made in favor of Rose away from Henry, to substitute one in which he is the sole heir, but Jack Harrington, Rose's lover, aided by Hop Wah, a Chinaman, frustrates all his devilish plans and brings things to a happy climax at the very finish.

John P. Lockney, the writer of the play, makes a very swell and fascinating rascal, who comes pretty near making the unsophisticated Rose think that he really ought to have a Sunday-school class in a Shaker village; but she discovers his perfidious nature in time to turn away from it and him with loathing and supreme contempt. Jack Harrington, her true lover, was played in a manly style by J. Grant Gibson; Duncan Penwarden was a very good Henry Adair; Hop Wah, in R. A. Abbey's hands, was an excellent Chinaman, and Edward Hey a rollicking Irishman. Rose Bernard as Marie Farrara, Estelle La Verne as Mrs. Branders, Miss Pixley as Kitty Raynor, and Francis Lee as Clee were all good in small and big parts. Pauline Fletcher as Rose Adair was everybody's favorite. She was pretty, wore some swell dresses, and acted with intelligence and effect.

The scenes were good to look at, and the wreck of the bridge in the fourth act, chopped away by Cecil Newton to precipitate Jack Harrington into the cruel depths, was thrilling. Everything ended happily.

Murray Hill—As You Like It.

At the Murray Hill Theatre this week Shakespeare's ever delightful As You Like It holds the stage, and the audience, too, until the final curtain.

The old, old story, that is always new, the loves of Orlando and Rosalind, was followed with quiet, and often intense, delight, by an audience for which rain had no terrors. The wrestling scene between Orlando and Charles evoked loud applause, as it deserved to, and the forest scenes were in strong and happy contrast to the wet streets, lowering skies and pouring rain without.

Edna Phillips made a lovely and sympathetic Rosalind, and in boy's clothing she was a picture. She read her exquisite lines with rare intelligence, and won the hearts of all by her sweet and natural art. The Orlando of Theodore Gamble was young, ardent, full of life and love for Rosalind, and he looked the blue-eyed, golden-haired, Anglo-Saxon all over—and Shakespeare surely meant Orlando to be blued-eyed and fair-haired. Rose Swain's Audrey was a romping, merry, ignorant and likeable woodland lass; Viola Kellog's Phœbe and Mary Horne's Celia were well done, as were the Jacques of George Farren, the Le Beau of Edgar Allan Woolf, the Duke of William Butler, the Adam of John Fenton, and the Touchstone of Priestly Morrison. The rest of the cast was adequate. The scenery and sets were all that could be desired.

Fifty-eighth Street—Arizona.

This house is becoming more popular than ever, judging from the tremendous audiences which have attended the past few weeks. Last week the seating capacity was again taxed to its utmost, when Arizona was produced. A good company, clever acting and splendid scenery were duly appreciated by the large audiences. Francis M. Ball made a hit by his manly impersonation of Lieutenant Denton, while Joseph Greene's performance as Henry Canby could hardly be improved upon. John F. Burke as Colonel Bonham received much deserved applause, and Charles E. Graham made an excellent Sergeant Kellar. Alma Bradley played Bonita with much charm, and Escamillio Fernandez as Tony Mostano was all that could be desired. Others who deserve mention are Ruth Hayes as Lena Kellar, Hermann Lieb as Captain Hodgman, and Ida Hamilton as Estrella Bonham. This week's attraction is Ward and Vokes in A Pair of Pinks.

Irving Place—Repertoire.

At the Irving Place Theatre last week the German Stock company ended its season of lighter plays with a series of benefit performances for various members of the organization and members of the business staff. The plays presented were At the White Horse Tavern, Unmarried Husbands, The Girl in the Barracks, The Military Coat, Magda, and Minna von Barnhelm. Last evening Ferdinand Bonn, the distinguished star, began his four weeks' season with the company in Das Dunkle Thor.

Metropolis—The Pedlar.

Patrons of the Metropolis had an opportunity last week to enjoy the quaint humor and natural pathos of Joe Welch as Abraham Jacobson in The Pedlar. Large audiences were attracted by the interesting production, and the piece was well presented by an excellent company. This week, Al. W. Martin's Uncle Tom's Cabin.

At Other Playhouses.

ACADEMY.—A Chinese Honeymoon returns again to New York for a week's stay at this house.

BELASCO.—Sweet Kitty Bellairs continues to draw large audiences.

BROADWAY.—The Yankee Consul is proving to be the musical comedy success of the season, and Raymond Hitchcock's hit in the leading role is beyond question.

CASINO.—Sergeant Kitty is in its last week here.

CRITERION.—Merely Mary Ann, a charming play charmingly acted, is still the bill.

DALY'S.—Ben Greet's production of Twelfth Night, with Edith Wynne Matheson as Viola, is the attraction.

EMPIRE.—The Other Girl continues.

FOURTEENTH STREET.—A Son of Rest is again the attraction here.

GARDEN.—The Secret of Polichinelle continues to attract and to delight large audiences.

GARRICK.—Mice and Men is the bill.

GRAND OPERA HOUSE.—Lord and Lady Algy is here for another short stay in New York.

HARLEM OPERA HOUSE.—Three Little Maids return to town for a week at this theatre.

HERALD SQUARE.—The Girl from Kay's is still the attraction.

HUDSON.—Ranson's Folly continues.

LYCEUM.—William Gillette in Admirable Crichton is still the attractive offering.

LYRIC.—The Pit continues in popularity.

MAJESTIC.—Babes in Toyland still draws crowds and delights them.

MANHATTAN.—The Virginian, with Dustin Farnum in the title-role, continues to attract large audiences.

NEW YORK.—The Tenderfoot is proving itself a capital attraction.

SAVOY.—The Amateur Cracksman, with Kyrle Bellew in the chief role, is still here.

WALLACK'S.—The County Chairman continues its remarkable run.

NEW STAR.—The Great Train Robbery is the bill for the week.

ELMIRA THEATRES BURNED.

Fire broke out in a cigar factory under the Lyceum Theatre at Elmira, N. Y., at 11.15 P.M. Sunday last, and soon the entire block was a mass of flames. It was the most disastrous fire, THE MIRROR'S correspondent, J. Maxwell Beers, telegraphs, that Elmira has experienced in years. It is said to have started from a natural gas explosion. The Country Girl company, which was to fill an engagement there this week, escaped without loss, but the effects of the Mamie Fleming company were entirely destroyed. The Lyceum was one of the Reis circuit houses, owned by Colonel D. C. Robinson. The theatre loss is about $70,000; all told, about $200,000. The Elks lodge rooms were totally destroyed. At one o'clock Monday morning a burning rag was found on the stage of the Auditorium, next to the Lyceum block, and that playhouse was also burned to the ground. It is now thought that firebugs are responsible for both fires. The Lyceum will be rebuilt as soon as possible.

RICHMAN IN DE MILLE COMEDY.

Charles Richman, who has just returned from a long starring season in Captain Barrington, has accepted for his second starring tour a modern comedy of New York life by the De Mille boys. The stellar role is similar to the character in Miss Hobbs that Mr. Richman played with much success. The play is said to be full of humor. Playgoers will be interested to see the dramatic work of W. C. De Mille, whose satires in *Life* have won high favor.

SAID TO THE MIRROR.

EUGENE W. PRESBREY: "I see by THE MIRROR files that my New England Folks is being pirated in Indiana. Novel and play are copyrighted, and no one has the right to play the piece."

IN BROOKLYN THEATRES.

William H. Crane in The Spenders is at the Montauk Theatre this week. In the cast are John Flood, George S. Spencer, Samuel Reed, Charles Craufore, Lucille Flaven, Marion Johnson, Lide McMillian, and Anne Caverly.

At the Amphion this week will be played An English Daisy. The scenery is elaborate and the costuming gorgeous. Frank Tabor and Laura Deane head the cast, and they are surrounded by a bevy of pretty girls.

Quincy Adams Sawyer is the play at the Grand Opera House this week.

Mrs. Spooner's Stock company this week offers Glen MacDonough's comedy, Delmonico's at Six. A Great many specialties have been prepared by Cecil and Edna May Spooner for it. Edna May Spooner plays the role of Jessie Clark, Cecil Spooner plays Trixie Hazelmere, a dancer, who is known as the "Queen of the Vaudeville;" Mr. Philips plays Captain Frank Holland; Mr. Kennedy, Alphonse Count de Tot; Mr. Curtis plays Hamilton Clarke, and Mr. Wilson is Montague McPounders. Miss Grove plays Mrs. Clark, and Miss McAlister, Estelle. Claude Thardo has new songs which he signs between acts.

The Queen of the Highway is the melodrama produced at the Park Theatre this week.

Howard Hall, author and star of The Man Who Dared, is seen at the Columbia Theatre this week.

Through Fire and Water is the attraction at the Novelty this week.

Robert Emmet is the bill at the Folly.

At the Gotham Theatre this week On the Bridge at Midnight is presented for the first time here.

The Captain of the Nonsuch is the bill this week at Corse Payton's Lee Avenue Theatre. Mr. Payton takes the part of the tar whose people are determined to make a sea captain of him. Kirk Brown plays a real sea captain, who does brave deeds; Richard Crollius is an old tar; Laurence Barbour, an old colored servant; Grace Fox is the wife of the bogus captain. Miss Carroll, an excellent character actress, plays the part of an Irish girl, who supplies much of the comedy of the piece.

VINCENT R. KIRK.

THE ELKS.

Schenectady, N. Y., Lodge, 480, B. P. O. E., will give an elaborate banquet in celebration of its fifth anniversary, April 20. Exalted Ruler Cavanagh has appointed the following to arrange the affair: Ellsworth H. Cohen, E. W. Schermerhorn, James W. Yelverton, Harmon D. Switz, August John, Clarence Hart and George C. Moon.

Representatives from every lodge in Alabama met in Birmingham on Feb. 23 for the purpose of forming a permanent State organization, which idea was proposed by Birmingham No. 79. The visitors were tendered a luncheon at 3 p.m. Arrangements for the State reunion are being consummated, the date for which will be selected in the near future.

On St. Patrick's Day the Elks of St. Paul will give a performance of A Night in Bohemia, under the personal direction of Thomas W. Getz, the author of the piece.

The Elks at Huron, S. D., have let the contract for a new building to be erected the coming season. It will cost over $10,000, exclusive of furnishings.

The Brainerd, Minn., Lodge, No. 615, gave an amateur minstrel performance at the Opera House Feb. 22, which was largely attended, and which will realize quite a neat sum for them.

Palestine (Texas) Lodge, No. 873, B. P. O. Elks, have just finished their club rooms and will occupy same about March 1. These rooms are among the handsomest in the State, and will be appropriately dedicated during the early part of March. T. M. Campbell is Exalted Ruler, and Hyman Pearlstone secretary of this lodge.

Lodge 604, Grand Island, Neb., initiated twenty members on Feb. 19; $610 is being spent in remodeling their club rooms.

The Elks at Allegany, Ga., gave a "ladies' minstrels" as their annual benefit at the Opera House Feb. 16. Special features included a scene in Japan with forty ladies in Japanese costumes, jokes on the current war, and Mikado music. Harry Leavelli, formerly leading tenor of the Boston Ideal Opera company, is responsible for the success of the affair.

AMATEUR NOTES.

The Bowdoin College Dramatic Club, of Brunswick, Me., presented The Troops to Conquer on Feb. 19 before a large and appreciative audience. It had been ten years since the students attempted anything dramatic. The present club was formed last year, and judging from the success of the initial performance, ought to have a very prosperous career. James A. Bartlett carried off the honors in the difficult role of Mrs. Hardcastle. A local paper, in speaking of the girls (boys), said that they were "just too sweet for anything." Those in the cast were Harold W. Powers, Wallace M. Powers, Edwin Le Forest Harvey, Stanley Williams, Walter M. Sanborn, Frank R. Seavey, John H. Halford, Fred R. R. Piper, Daniel Sargent, Phillips Kimball, John W. Leydon, James A. Bartlett, Chester B. Emerson, Carl W. Rundlett, Walter A. Powers.

The people of Urbana, O., had a treat on Feb. 11 when Our Boys' Minstrels, managed by Eddie Clifford, was produced at Market Square Theatre by local talent to a packed house, hundreds being turned away. It was the best programme ever given by amateurs in Urbana. Billie S. Clifford, who was home on a visit, did specialties, receiving such an ovation that he was obliged to make a speech.

The new assembly hall at the famous Perkins Institution for the Blind, at South Boston, was crowded to the doors by an enthusiastic audience recently, when As You Like It was played by the pupils of the boys' department of the institution. The play was given in Elizabethan style, without division into acts or scenes, with a few rude benches. Against this background the costumes of the actors stood out in fine relief. No one would imagine that the actors were sightless. They moved with grace and assurance, made their exits and entrances without awkwardness, and in addressing their fellow actors or the spectators managed their eyes perfectly. Throughout, Bernard Leim, who played Orlando, did splendid work. Everett Davison as Touchstone kept the house alive with laughter and applause. Edwin Harvey, Principal O. A. Caswell, Musical Director Gardiner, and Mr. Falkner, instructor in science, sang in the chorus. The cast was as follows: Duke, C. H. Amadon; Duke Frederick, Richard Barnard; Amiens, L. K. Harvey; Jacques, W. T. Clenou; Oliver, Edward Bradley; Orlando, Bernard Levin; Adam, F. V. Walsh; Charles, W. E. Robinson; Jacques de Boise, Edward Ray; William, Patrick Osborne; Touchstone, Everett Davison; Dennis, Frank Ransom; Silvius, Frank Nilson; Corin, Edward Stuart; Rosalind, Frederick Carney; Celia, Joseph Bartlett; Phoebe, Edward Ryan; Audrey, Alfred Heroux; Hymen, Francis Diamond; Heralds, Wilbur Dodge and Harry Rand; Guards, Charles Stamp, Henry Van Vliet, James Cunningham, and John Wetherell. As the play would have been somewhat long to sit through without a break, there was a short intermission at the end of the second act, when Mr. Anagnos gave a short address, in which he eulogized the stage as a culture agent in the life of men and nations. The programmes, which were most artistically gotten up, were in the raised type. The play will be repeated by the association April 13.

Local amateurs gave Patience on Thursday and Friday evenings, Feb. 25, 26, in Philadelphia, with great success. The cast was as follows: Colonel Calverly, Clifford W. Lyon; Major Murgatroyd, Charles Boyer; Lieutenant Duke, James Doolittle; Reginald Bunthorne, Arthur B. Smith; Archibald Grosvenor, Maurice Clemens; Mr. Bunthorne's Solicitor, Charles Bixler; the Lady Angela, Ethel Clappison; the Lady Saphir, Mrs. Russell Broadwee; the lady Ella, Josephine Carr; the Lady Jane, Katharine Boese; Patience, a dairymaid, Lillian Sharp. Sopranos—Misses Firth, Ginkinger, Keck, Moury, Rohn, Rieser, Roth, Unangst, Wohlbach, and Mrs. F. A. Walters. Altos—Misses Dietrich, Danner, Johns, Messinger, Niece, Schlough, Hannah Tanner, and Mrs. R. M. Lerch. Tenors—Messrs. Clapman, C. Firth, J. Firth, Kern, Lerch, Sidders, B. Smith, and C. J. Smith. Basso—Messrs. Bixler, F. Firth, Jr., Hulsizer, W. Tanner, Macan, Jr., Trein, Walters, and McCarty. The production was an excellent one in every particular.

At the Carnegie Lyceum last Friday evening members of the sophomore class of the College of the City of New York were seen in two farces, Who Is Who and Chopsticks and Spickins. The plays were staged by Stanton Elliott.

AMONG THE DRAMATISTS.

David F. Perkins has completed his romantic play, Vengeance Is Mine, and it is said that George H. Clinton, an Edinburgh, Scotland, manager, has secured the exclusive English rights to it.

Sydney Rosenfeld has The Prince Imperial, Edwin T. Emery's new historic play, under consideration for the new Century Stock company. It is probable that Mr. Emery will appear in the title-role if a production is decided upon.

Charles T. Vincent and George C. Jenks have written a play founded on the Kishinev massacre, entitled A Prince's Victim. The hero of the piece is an American newspaper correspondent.

May M. Ward has about recovered from her long illness and is back at work. She is now writing a musical comedy for a well known actor, who will star in it next season, and is also writing a comedy for a stock company.

Harry Dull is writing a new play, to be called A Haunted House.

CURRENT AMUSEMENTS

Week ending March 12.

ACADEMY OF MUSIC—A Chinese Honeymoon—1st week—1 to 8 times.
AMERICAN—Out of the Fold—1st week—1 to 8 times.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—14th week—94 to 100 times.
BIJOU—Closed.
BROADWAY—The Yankee Consul—3d week—18 to 25 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—Virginia Earl in Sergeant Kitty—32 times plus 3d week—17 to 23 times.
CIRCLE—Vaudeville.
CRITERION—Eleanor Robson in Merely Mary Ann—51 times plus 4th week—26 to 33 times.
CRYSTAL GARDENS—Closed.
DALY'S—Edith Wynne Matthison in Twelfth Night—16 times plus 1st week—1 to 8 times.
DEWEY—Harry Bryant's Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—The Other Girl—31 times plus 51 to 58 times.
FOURTEENTH STREET—Nat M. Wills in A Son of Rest.
GARDEN—The Secret of Polichinelle—19 times plus 4th week—26 to 33 times.
GARRICK—Annie Russell in Mice and Men—2d week—8 to 14 times.
GOTHAM—American Burlesquers.
GRAND OPERA HOUSE—William Faversham in Lord and Lady Algy.
HARLEM OPERA HOUSE—Three Little Maids.
HERALD SQUARE—Sam Bernard in The Girl from Kays—19th week—134 to 141 times.
HUDSON—Robert Edeson in Ranson's Folly—8th week—59 to 63 times.
HURTIG AND SEAMON'S—vaudeville.
IRVING PLACE—German Stock company in German Drama—24th week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Forbes Robertson and Gertrude Elliott in Hamlet—1st week—1 to 7 times.
LONDON—Blue Ribbon Girls.
LYCEUM—William Gillette in The Admirable Crichton—16th week—117 to 123 times.
LYRIC—Wilton Lackaye in The Pit—5th week—31 to 37 times.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Babes in Toyland—22d week—177 to 184 times.
MANHATTAN—The Virginian—10th week—75 to 82 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—Uncle Tom's Cabin.
METROPOLITAN OPERA HOUSE—Metropolitan Opera company in Grand Opera—16th week.
MINER'S BOWERY—Cherry Blossom Burlesquers.
MINER'S EIGHTH AVENUE—Thoroughbred Burlesquers.
MURRAY HILL—Henry V. Donnelly Stock company in As You Like It.
NEW AMSTERDAM—Richard Mansfield in Ivan the Terrible—2d week—7 to 13 times.
NEW GRAND—Hebrew Drama.
NEW STAR—The Great Train Robbery.
NEW YORK—Richard Carle in The Tenderfoot—3d week—18 to 25 times.
OLYMPIC—Metropolitan Burlesquers.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Closed by Mayor, Feb. 4.
PROCTOR'S FIFTH AVENUE—Hush-a-Bye Baby.
PROCTOR'S FIFTHY-EIGHTH STREET—Ward and Vokes.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—Vaudeville.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Kyrie Bellew in Raffles—119 times plus 4th week—26 to 33 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—Because She Loved Him.
WALLACK'S—The County Chairman—16th week—125 to 132 times.
WEBER AND FIELDS—Closed.
WEST END—Kellar.
WINDSOR—Hebrew Drama.
VAUDEVILLE—Candida and The Man of Destiny.
VICTORIA—Vaudeville.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Hal Davis, Inez Macauley and company head the list, presenting for the first time in Manhattan their new sketch, Pals, written by Edmund Day. Other entertainers are May Edouin and Fred Edwards, Jessie Couthoui, Sullivan and Weston, Toozoozin Arabs, the Ballet Unique, New York Newsboys' Quartette, Julius Tannen, Smirl and Kessner, Billy Carter, Musical Huehn, Bailey and Fletcher, and the biograph.

Tony Pastor's.

Mattie Keene and company head the bill in Her First Divorce Case. Others are Bimm-Bomm-Brr, Avon Comedy Four, Clarice Vance, Crawford and Manning, Claude and Fannie Usher, Prentice Trio, Barrett Sisters, Renzetta and Belair, Hood and Bientham, Nanno and Fairleigh, Steve Jennings, and the vitagraph.

Proctor's 125th Street.

During the temporary absence of the stock company in Albany, vaudeville holds sway here this week. The feature act is a condensed version of Sally in Our Alley, with Dan McAvoy, Billee Taylor, Helen Ruth Richards, Libbie Blondell, Frank Farrington, Bessie Gibson, Isabel Cheshire and others in the cast. There is also a chorus of show girls. Other entertainers are Stewart and Raymond, Conroy and Pearl, Barry and Johnson, El Nino Eddie, Cal Stewart, Marion and Pearl, Irene La Tour and "Zaza," and the kalatechnoscope.

Proctor's Fifth Avenue.

The stock company appears this week in a new comedy from the pen of Frank Tannehill, called Hush-a-Bye, Baby. The cast includes Malcolm Williams, Gerald Griffin, Sol Aiken, Albert Howson, H. Dudley Hawley, Albert Roberts, Leo Hawley, Lotta Linthicum, Mathilde Deshon, Rose Stuart, Mary Bertrand, and Bettina Gerard. The vaudeville list embraces Yorke and Adams, Lavelle's dogs, Till's marionettes, Carmen Sisters, Frank Bouman, Le Roy and Walby, and the kalatechnoscope.

Proctor's Twenty-third Street.

Ned Wayburn's Minstrel Misses are seen at this house for the first time and head a bill including Mr. and Mrs. Gardner Crane, Klein, Ott Brothers and Nickerson, Fields and Ward, Orville and Frank, Senator Frank Bell, Henderson and Ross, O. M. Mitchell, Delmore and Darrell, Lavelle and Grant, Herbert, Dora Pelletier, W. H. Smith, and the kalatechnoscope.

Circle.

Lillian Burkhart and company present The Santa Claus Lady, and Marie Dressler and Walter C. Kelly remain for a second week in Sweet Kitty Swellairs. The bill also embraces Madame Emmy and her little pets, William Cahill, Lew Hawkins, Phil and Nettie Peters, the Four Casting Dunbars, and the vitagraph.

Hammerstein's Victoria.

Eva Tanguay makes her vaudeville debut and heads a list embracing Riccobono's horses, Sisters Hawthorne, Edmond Hayes and company, John Ford and Mayme Gehrue, George B. Reno's Comedians, Sydney Grant, Mamie Remington and her picks, Harding and Ah Sid, Mlle. Olive, and the vitagraph.

Hurtig and Seamon's.

The entertainers are Emmet Devoy and company, Waterbury Brothers and Tenny, Hal Stephens, Hines and Remington, Howard's ponies, J. Aldrich Libbey and Katherine Trayer, C. W. Littlefield, Mooney and Holbein, Banks and Winona Winter, and the vitagraph.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Dan Collyer and Joseph M. Sparks, who were most successful in Edward Harrigan's play, Under Cover, when it was done at the Murray Hill in the early part of the season, dropped into vaudeville last week in a sketch adapted from the Harrigan play by permission of the author. The best scene in the original play was the one in which Mr. Harrigan and Mr. Collyer held a discussion about the propriety of annexing a colored burying-ground to a race track, but this suffered dreadfully in its transfer to vaudeville, because there was no Harrigan to handle the Irish end of the dialogue. The other extracts handled by Mr. Sparks and Mr. Collyer were quite amusing, and many of the lines brought loud laughter from the Pastor patrons. The sketch was played in two scenes, and an attempt was made to convey something of the Harrigan atmosphere in the latter part of the act. Arthur O'Keefe played two small parts fairly well. Wood and Ray scored again in their eccentric skit, and the male member's recitation, "One Day of Turkey to Six Days of Hash," found a sympathetic response from the gallery. Belle Stewart appeared in ankle skirts and sang several songs in her usual way. David Fitzgibbon, who like all gifted men is extremely modest, "assisted" Miss Stewart at the piano, and by his deft fingering covered up many of the vocal defects of the singer. If Mr. Fitzgibbon wanted to he could fix up a single piano-tickling specialty that would make all similar acts look very cheap. It is a pity to see a player of his talent acting as an assistant, without even the distinction of having his name on the programme, when he might be a star performer on his own account if he so chose. Allen J. Shaw showed a perfect control of the muscles of his hands by doing some marvelous tricks with coins. Charles and Fannie Van had a fine place on the bill, and they entertained the audience most acceptably. Much of their material is more or less original, but their use of the meal ticket lines and business from Mag Haggerty's Father, for which Thomas J. Ryan, of Ryan and Richfield, paid a good round sum in hard cold cash to Will M. Cressy, is inexcusable. The Ford Sisters did a remarkably good dancing act in very fetching costumes. Colibri's Midgets were an added attraction, and while they are not nearly so good as other midgets seen here of late, they pleased the women and children. They open with a very crude sketch called He Is Not Jealous. They speak the lines in English with a wonderful dialect. The male member of the troupe is by far the cleverest individual of the lot. The little ladies did trapeze work and wire-walking and serpentine dances, but the tiny comedian carried off the honors. The Mascotte Comedy company, Curtis and Adams, Charles and Ada Kalmo, Martin and Ridgway, Gertrie Gordon, and the vitagraph were also in the bill.

KEITH'S UNION SQUARE.—Clayton White and Marie Stuart were seen in their latest comedy, Paris, which is a continuation of the old success, Dickey. The characters are the same, except that Mr. White plays a tough politician in a portion of the sketch and does it in a killingly amusing way. The piece is a trifle spicy in spots, but that fact does not seem to interfere with its success, and the audience snapped at the gingery lines as eagerly as a trout does at the first fly of Spring. Miss Stuart introduced her imitations, and it is a pity she does not do more of them, as she is one of the cleverest mimics on the stage. Mr. White retains his cigar-box dance, which is as amusing as of yore. Mary Norman, who has not been at this house in a long time, caricatured the women of the various cities in her own bewitching way. She is a rare artist, is Miss Norman, and the many deft little touches she puts into her work make it a joy supreme. Everything she did, from the staid spinster of Boston to the bright, breezy Chicago girl, was received with warm applause. Pat Rooney and Emma Francis scored in their brisk dancing turn, which is full of action. Brooks Brothers made a decided hit with their comedy conversation. They make a laudable effort to get away from the stereotyped work of the average sidewalk comedians, and have much original material. Mr. and Mrs. Waterous were well received in a neat act. Carson and Willard, with their Teutonic jests and lively pedal movements, were among the best things in the bill. Harry M. Parker's leaping dogs caused much enthusiasm. Martini and Maximillian, with their burlesque magic, did many amusing tricks that kept the audience in almost constant laughter. Their specialty is very odd. Smith and Powell, real colored folks; the Aerial Smiths, clever trapezists; Nate Leipzig, card expert; Mooney and Holbein, comedy duo, and Hubert Deveaux, a smart crayon artist, were also on hand. A most remarkable picture called "The Escaped Lunatic" was shown on the biograph.

PROCTOR'S TWENTY-THIRD STREET.—Riccobono's horses went through their very remarkable performance to the great delight of everybody. Their act is so entirely different from that of any other equine attraction that it can be seen over and over again with pleasure. Callahan and Mack, those true sons of Erin, gave their charmingly natural sketch, The Old Neighborhood, which is a blending of humor and sentiment that would be hard to beat. Haines and Vidocq came on late and woke the audience up, as they always do. Nat Haines is one of the few comedians who can make the man who is weary of looking at variety laugh. His vitality is tremendous, and he never lets up once during the twenty minutes the team is on the stage. The Jack Theo Trio presented a very pretty act of equilibrism. Wenona and Frank had one of the most interesting acts on the bill. They do many remarkable feats in sharpshooting and do not resort to the fakes so commonly practiced. They exhibited a bullet-proof vest, which was placed on the assistant and shot at with an ordinary revolver. The bullet broke a glass ball placed over the chest of the man with the vest, and he smiled through the trying ordeal. The act is most interesting from start to finish. William Tompkins, the "topical talker," has a most original method of delivering his monologue, in which he handles the topics of the day in a breezy, pleasing way. He has a most agreeable personality, which draws the audience to him as soon as he appears. As an encore he recited "The Rose" in the Italian dialect, making up before the audience. Marion and Pearl were strenuous and amusing. Reba Kaufman replaced Anna Wynne, who was forced to retire after Monday's performance on account of illness. Mallie Little and Louis Pritzkow, who can always be depended on to give entire satisfaction, scored heavily in their singing comedy act, which has many good points. Carter and Bluford deserve great credit for their picturesque presentation of the song "Anona" in Indian costume. The Gagnoux, clever jugglers; Hanvey and Doane, the Three Troubadours, the kalatechnoscope and travel views were the other numbers of a very good programme.

PROCTOR'S FIFTH AVENUE.—The stock company appeared last week in a play by Justin Huntley McCarthy, renamed for this occasion, Ships that Pass in the Night. It was originally produced in this country at Washington, in June, 1897, and was then called His Little Dodge. It is a fairly pleasing comedy, but is so short that more than the usual number of vaudeville acts were engaged to fill out the time. Malcolm Williams, George Friend and Lotta Linthicum had the leading roles, and Hugh Ford, Gerald Griffin, Margaret Kirker and Loretta Healey completed the small cast. Elvira Frencelli and Thomas Lewis commanded attention in the olio, as they put on a new sketch called The Ballyhoo. Miss Frencelli appeared as Lizetta, a banana vender, and Mme. Flodgett, and Mr. Lewis played Pompo, a clown, and The Ballyhoo. They were assisted by John Dale as a bootblack. The sketch is well put together, and serves to show the splendid voices of these two talented singers to great advantage, as well as to give them an opportunity to do some good acting. Their solos and duets were splendidly rendered, and their new vehicle proved one of the most entertaining they have ever presented. Others who pleased were Raymond and Caverly, Gallando, Russell and Buckley, Louise Henry, Barto and Lafferty, Dora Pelletier, Byron and Foster, and Herbert the frog-man. The kalatechnoscope had new views.

PROCTOR'S 125TH STREET.—As a change from the comedies recently presented by the stock company, the melodrama, Northern Lights, was put on last week to the great delight of the regular patrons of the house, who are steadfast in their allegiance. Paul McAllister made a very picturesque figure as the Indian Swiftwind, and the part affords him better opportunities than he has enjoyed in several weeks. Frank Rolleston won favor as Sidney Sherwood. Jessie Bonstelle as Florence Sherwood and Florence Reed as Dorothy Dunbar were much admired. Cecylle Mayer had a good part in Starlight, and Rose Stuart and Bessie Lestina pleased as Helen Dare and Margaret White respectively. H. Dudley Hawley, Albert Howson, Sol Aiken, John Westley, Joseph Eggenton, Charles M. Seay, Edwin Fowler, William Cullington, Julian Reed, and Leo Hawley were also in the cast. Fred Stuber was the chief olioist, and his banjo work won much applause. Henry and Hoon, Corbley and Burke, Hathaway and Walton, and the kalatechnoscope divided the remaining honors.

CIRCLE.—Marie Dressler was the star of the bill last week, presenting for the first time in Manhattan a travesty on Sweet Kitty Bellairs, written for her by J. Cheever Goodwin. The skit is called Sweet Kitty Swellairs, and affords the exuberant spirits of Miss Dressler full play. She makes a fair attempt to imitate the inimitable brogue of Henrietta Crossman, and rattled off her humorous lines in a way that compelled laughter. The best thing in the sketch is the song sung by Miss Dressler, in which she introduces various dialects with much success. Walter C. Kelly as the English Captain was very good indeed. His Cockney dialect was perfect, and he scored a very tidy hit on his own account. Mr. Goodwin has turned out a very pleasing vehicle, and his services should be in demand by those who are in search of good sketches. Adgie and her lions were the sensational feature of the programme. Yorke and Adams were very amusing in their latest act. Lew Sully, the big, good-natured comedian, simply radiated sunshine. The Meredith Sisters repeated the good impression they have made at all the other houses in town this season. Blocksom and Burns, in their grotesqueries; Max Waldon, the three Richards, Satsuma, and the vitagraph all came in for a fair share of applause.

HURTIG AND SEAMON'S.—J. Royer West and Ida Van Siclen were seen for the first time here in their new act, Fun in a Gymnasium. The scene is laid in a gymnasium, and the various articles used in a place of that sort are introduced and made use of as disguises for the various instruments played by the performers. The new act is bright and breezy and is full of good lines and business. Mr. West has never appeared to better advantage, and as for Miss Van Siclen, she captivated all hearts by her attractive appearance in a becoming suit of pajamas. The turn is one that is sure to please any audience, and judging by the applause last week West and Van Siclen certainly pleased the Harlemites. Gaston and Stone also met with decided favor. Others who scored their usual success were the Kauffman Troupe, O'Brien and Havel, Sydney Grant, Basque Quartet, Sailor and Barbaretto, and the Marvelous Franks. The vitagraph views were interesting.

HAMMERSTEIN'S VICTORIA.—Mr. Hammerstein certainly gave his patrons a treat last week, for he had a bill in which there was not a single "chaser." It was a programme of real headliners, such as is seldom seen in this city. The merits of the various artists have been so frequently extolled in these columns that it is only necessary to say that those present were Charles T. Aldrich, Barney Fagan and Henrietta Byron, James J. Morton, Staley and Birbeck, Tom Lewis and Sam T. Ryan, Julian Rose, Eleanor Falk, the Four Huntings, Milly Cappell, the Brothers Martin, and Kitamura's Japs. There were also some good views on the vitagraph.

The Burlesque Houses.

DEWEY.—Sam Devere and his company made their Manhattan debut for this season and drew a series of large audiences. Devere is still at work with his banjo, and his songs and gags seemed to find favor with his admirers. Other more or less pleasing specialties were furnished by Rice Brothers, Larry Smith and Mamie Champion, Century Comedy Four, Martha Habelman and Jack Burke and William McEvoy. The opening and closing burlesques were The School of Love and A Bunch of Daisies. This week, Harry Bryant's Burlesquers.

GOTHAM.—The Bowery Burlesquers pleased the people of Harlem who live on the East Side of town. On the Yu-Con, written by Willard Holcombe, met with a flattering reception, and Harry Watson, Jr., George Bickel, Ed Wrothe, Mark Bennett, A. L. Rich, Dave Warnaw, Hazel King and others were applauded. This week, Watson's Burlesquers.

MINER'S BOWERY.—The Trocadero Burlesquers, with Joe Morris, Wink and Mack, Frank Graham and others, drew well. This week, Cherry Blossoms.

MINER'S EIGHTH AVENUE.—Watson's American Burlesquers scored a hit with the West Siders last week. This week, Carr's Thoroughbreds.

LONDON.—The Kentucky Belles enjoyed a good share of the patronage of the Bowery folks. This week, Blue Ribbon Girls.

OLYMPIC.—Barnes' Dainty Paree Burlesquers pleased the Bronxites last week. This week, Metropolitan Burlesquers.

LEAVITT'S COMPANY IN CEYLON.

COLOMBO, CEYLON, Nov. 20, 1903.

The M. B. Leavitt American Comedy company played to an immense business for three weeks in Ceylon. They left for India Nov. 25.

Byrd Dougherty, of that company, is making a big hit with his ragtime piano specialty.

Will Lansdown, Lillian Gray, Helen Collins and George V. Loydall are the new members of the Leavitt company.

George Loydall is a clever comedian and very popular with the public in Ceylon.

Lenore White continues to be the big feature with the Leavitt company, her posing being a decided novelty. Her sketch, The Venus, shows her versatility, for she sings, acts, dances and poses during the progress of the act.

Georgie Putnam (Mrs. M. B. Leavitt) gave an excursion to the company to Galle, Ceylon, where the famous hand-made lace is made. Mrs. Leavitt is very popular with the company.

Wiliasun, a rich Mohammedan in Colombo, presented Lenore White—over the footlights—two solid ebony elephants, twenty-eight inches high. On the neck of one hung a coral necklace, three and a half feet long, of wonderful workmanship.

The Lee-Zancig show opened in Calcutta, Dec. 7.

Captain Connor gave a farewell supper to the American Comedy company at the Galle Face Hotel, Colombo, Nov. 17.

Lenore White dined with the two wives of Ismal Morara at Kandy, Ceylon, last Sunday. No man, except their husband, has ever seen their faces. Miss White was privileged to a great extent, as they do not care to have white women see them, and always run to hide at the approach of strangers. They gave Lenore a silver mounted green beetle.

Robinson White Barnett is about to sever his connection with the Leavitt company and tour on his own account throughout Siam, Singapore, China and Japan.

Arthur Leopold and Dora Gray, of the American Comedy company, were married in Colombo, Nov. 23. J. R. BARNETT.

"CONSUL" IS DEAD.

"Consul," the famous chimpanzee, died of pneumonia in Berlin on Feb. 21. His death will be a severe loss, as he was creating a sensation in Europe such as seldom happens, and his salary was in the neighborhood of $1,500 a week, with managers in all parts of Europe bidding madly for his services. "Consul" was introduced to the public last Summer by Frank C. Bostock at the Sea Beach Palace in Coney Island, and while his antics caused much amusement, he did not become the rage. When he made his debut in London he became the talk of the town, and columns were written in the leading papers on his wonderful resemblance to man and on the extraordinary intelligence he possessed. After the London engagement he was taken to Berlin, where he contracted a cold that resulted in his untimely death. It is said that Mr. Bostock had refused an offer of $250,000 for him and that his life was insured for $100,000. Since his first exhibition he has earned about $125,000, and if he had been spared he would have added a much larger sum to Mr. Bostock's bank roll. He was captured in South Africa about two years ago and was about five years old when he died.

EVA TANGUAY IN VAUDEVILLE.

Eva Tanguay, who has been playing the soubrette role in the Frank Daniels Comic Opera Company this season, has abandoned the legitimate temporarily, and will exhibit her irrepressible effervescence in vaudeville for some time to come. Oscar Hammerstein has secured the privilege of introducing her to the "continuous," and she is one of the special features at the Victoria this week. Miss Tanguay's breezy personality and her odd way of wearing her hair should appeal irresistibly to the patrons of vaudeville, providing that she is lucky enough to secure some good songs. Good songs, by the way, are scarcer than good fresh eggs have been during the winter that is just fading away, in spite of the fact that thousands have been published and thrown on the market. Bonnie Maginn, the sprightly little comedienne, who used to be such a favorite at Weber and Fields', has replaced Miss Tanguay in the Daniels company.

MEREDITHS GOING TO EUROPE.

The Meredith Sisters will sail for Europe shortly, as they are booked to open in Brussels April 2. The European tour that has been offered them covers a period of fourteen months and takes in England, France, Holland, and Russia. While they are abroad they will rehearse and perfect an act that they expect will create a sensation and will excel anything ever attempted by a sister team. In Paris they will spend several weeks having elaborate costumes made after the very latest fashions. These girls were the first to introduce and popularize the Indian maiden in vaudeville, and the craze is growing day by day. Their work in this line has caused a renewed interest in the study of the Indian, and has called attention to the possibilities of this fast disappearing race for stage purposes in a way that has compelled attention from discerning performers and shrewd managers.

MRS. STROMBERG TO MARRY.

Netta Stromberg, the widow of the late John Stromberg, who was orchestra leader at Weber and Fields' for several years, will be married on Easter Sunday at Freeport, L. I., to Charles A. Sigmond, a real estate agent, who has had the handling of her property since the death of her first husband. Shortly after Mr. Stromberg's death Weber and Fields and their company gave his widow a rousing benefit, which netted over $6,000.

MARY NORMAN.

Photo by Hall, N. Y.

Mary Norman, who has been before the public as an entertainer for about seven seasons, is one of the shining lights of vaudeville. She began her career as a lyceum entertainer and met with great success in platform work before she decided to appeal to the lovers of refined vaudeville. She made her debut in the "continuous" at Keith's Union Square Theatre in this city in a very modest, unassuming way, but after her first performance she was hailed as one of the cleverest artists that had ever come into the vaudeville field. Her services were in immediate demand, and she had offers from managers all over the country. Since that time she has played over the leading circuits again and again, and always with increasing popularity as a result. She is still using the monologue with which she began her career, as it could hardly be improved upon. In it she hits off the characteristics of the women of New York, Boston, Chicago and San Francisco, satirizing their failings and fads in a gently humorous manner that is very captivating. Miss Norman also produced another monologue a few seasons ago, in which she impersonated the women of the stage with great success. In addition to her vaudeville appearances, Miss Norman is very frequently engaged to appear at society functions given by the leading people in the various cities in which she plays. While Miss Norman is a warm favorite with theatregoers all over the country, she is especially beloved by the people of Chicago, and her appearances there are always sure to attract overflowing houses.

VAUDEVILLE IN LONDON.

(*Special Correspondence of The Mirror.*)

THE MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
February 20, 1904.

Marie Lloyd, who appears at the Paragon, sings, besides two other songs, a strong favorite costermonger song as only she can sing it. She is remarkably well liked, and the people do not forget to let her know that they appreciate her. Kate Carney seems to monopolize the stage with a large company to appear in her popular scena, "The Mouth-Organ Brigade," and it seems to go down extremely well with the Paragon audience, who evidently saw in her company's extraordinary antics a portraiture of their own jollifications. The turn is assuredly a local production that wins applause because of its natural peculiarities and in the rather nerve-irritating use of that primitive instrument the mouth-organ. Ara, Zebra and Vora open up well with their act as in an Indian settlement, using the wigwam and the other native appliances to perform acrobatics on. They do well to choose the Indian character, for, true to life, they make the squaw do most of the work. James Stewart is clever at the piano, but does a very bad imitation of the tramp, apparently the American idea of it. Harry Ford, on seeing him the second time, pleased me better, and I can well understand how the quaintness of certain comedians' humor can grow upon one sufficiently to make it enjoyable. Three of a Kind, described as being an American sketch, is intensely amusing, for the situations, though a little impossible, are ludicrous, and, besides, one need not discriminate the dramatic element in a music hall sketch. Ethel Arden and George Abel are both ardent and able workers—forgive me, I could not help it—and, with a good company, give a very good version of it and carry it through very successfully. Speaking of sketches, the Tivoli was fined £50 for producing The Moon Spell, which was claimed to be a stage play. This sketch question is still to be solved, for I feel sure that a compromise would be more advisable for both sides of the dispute.

I looked in the Middlesex, through the courtesy of the management, and I was much amused to see how really well the audience appreciates the turns. They join in the choruses of their favorite songs and applaud with a sandwich in one hand and a glass of beer in the other. It is one of the few halls that retain some of the old traditions, and perhaps that is the very good reason why one can always be sure of seeing a good bill there. Among the various turns the Sisters McNulty stand out with the many encores they received, and they would not be let off the stage until they had satisfied the audience with an Irish reel in addition to their other dances. Lind, who is billed with a question mark after the name, is without question a remarkable turn. As female impersonators go, he is clever, but I, personally, am not attracted by such performances. Carl Hertz has so cut down his act that in my opinion it does not at all touch the versatility it contained when at the Empire. This, of course, does not benefit the act in any way, though the watch trick went rather well; but, after all, watches are supposed to go. Henry Champion, billed as "quick, quaint and quality"—well, he was quaint, if he was not quick, and I will not answer for his quality.

Philip Verstone, my able assistant, speaks in high praise of Clifford King, the courteous manager of the Duchess Palace at Balham, and of his pretty little theatre, which he informs me has profited greatly by his able management. At that theatre Mr. Verstone states that the two Bostons, who are known in America, claim a fair part of the public appreciation, and their attempts at humor meet with rounds of applause, which seem an extravagance for the value of the joker. He claims that he has seen the Two Bostons do a different act which laid a better opening to a fund of jesting than their present act. However, they are well received, he says, and they please the audience with nonsense. The first Mrs. Banbury is a rather ridiculous sketch, he states, with some impossible situations that seem to appeal to one as being such an absurdity that one must laugh. It is played by the Albert and Edmunds Troupe, who seem capable of better results. A couple of American duettists, who do not sing at all badly, he informs me, are Morell and Evans. If their jokes only were up to the same standard he feels sure their turn would go better. Knowing the act, I quite agree with him. To keep their positions among competitors Mr. Verstone thinks the Great Russian Troupe of national dancers should be careful to keep their

dancing in good training, for the several slips that occurred tended to obliterate what might easily be—to such agile dancers—a graceful act. The Sisters McNulty, who are appearing at that house besides the Middlesex, give a very meritorious display of different styles of dancing, he informs me, and they please the audience highly, scoring a good finish with their cane dance. Their versatility is being much appreciated.

I may mention that The Love Birds was produced last week at the Savoy Theatre, and without referring to the production, I went to see George Fuller Golden and Blanche Ring, both of whom have been making names for themselves on this side in vaudeville. Miss Ring is merely reentering the field of musical comedy again, and her work is well known in America. She made the best of a somewhat thankless part, and in the role of the principal girl in a burlesque company it seemed to me that she slightly carried some of her music hall boisterousness with her, a fault that can be easily excused and remedied. In George Fuller Golden the variety stage has certainly lost, for the time being, a valuable star, but his part, unfortunately, did not give him sufficient opportunity to display his peculiar style of humor. Perhaps he will be able to build up that which is apparently lacking as he becomes more accustomed to his surroundings. Raymond Rose is to be complimented on his music.

At the Palace Theatre a striking turn is Georgina Delmar, who, though I understand she is English, sings in French like a native. Her rendering is very good, but her entrance and exit are much too clumsy to be attractive.

Ada Reeve has much improved in both her appearance and charm, in spite of the bad attack of typhoid fever which she has recently recovered from. She sang three delightful songs, one on woman being just a little *risqué*, but one can forgive a slight indiscretion from a really talented artist. Her reception was most cordial and the audience appreciated her very much.

A musical scena, representing an Indian camp near "The Lake of the Dacotahs" (as per programme) was set in a pleasantly natural way that tended to carry one away to the fascinations of backwoods romance. The scene was merely a background, however, for the singing of "Hiawatha" by George Ridgwell. The effect was pretty, but I was disappointed in his rendering of the song, because he did not seem to catch the correct rhythm of the melody. Then again, the daintiness is entirely lost in the strength of a baritone, without speaking disparagingly of Ridgwell's voice. To me it would have been far better if his partner, May Gurney, had sung the song.

The Palace has rather stepped out of its usual course in booking the typical low comedian, and in Alec Hurley the Palace patrons have an entertainment that must appear somewhat strange, though agreeable.

Last night was the eleventh anniversary of the Oxford Music Hall, and in honor of the occasion the theatre was profusely decorated with garlands and flags. Mr. Glimer and Blyth-Pratt were more than genial with their patrons and guests. The entertainment was a long one, consisting of sixty-one artists, who mostly volunteered their talent to the best advantage. Among them I may mention the following Americans: The American Comedy Four, Maud Courtney, May Moore Duprez, Dutch Daly, Norman French, Charles King, Meiers and Mora, Smith and Doreto, and Jack Carkeek, the wrestler. It would be difficult to say which really was best, for they unanimously exerted their highest endeavors to show their appreciation of the happy event.

At the Hippodrome a new turn is Miss Claire's cats, which are very well trained and give a novel act. Walter Bellonini is an expert juggler, with a performance pleasing to the eye.

In her statue dog Miss Chester has a valuable treasure, for it poses well and ably portrays the various attitudes in hunting. Both Miss Chester and her dog are in white, and against a black velvet setting in a gold frame they make an interesting picture.

Arnesen, the gymnast and equilibrist, is scoring the same success here as he did in America. A troupe styled the Imperial Troupe of vocalists and dancers do not come up to the average. The Golden Princess and the Elephant Hunters still hold the principal place in the audience's appreciation, and as a novelty it certainly deserves it.

Mr. Glenister has compiled a good bill for the Pavilion Theatre, and Ulpts, a Continental comedian, contributes excellently to the cheeriness of the entertainment, and except for a rather weak finish gives some funny impersonations of ludicrous people, his small size assisting him in creating the humor that pleased the audience so well.

The Romani Trio, on the same bill, are very good trumpeters and appear to advantage in the dark green and gold of the German hunting costume. Their turn is refined, and in a few places a little dragged out, but otherwise they gave a creditable performance.

Launceston Elliott introduces a sufficiency of novelty into his act to give it a distinction far above the majority of strong acts. His opening in the representation of a gladiatorial spectacle was interesting and a good beginning to his feats. His act is refined and his finish quite approaches the sensational as he lifts an enormous living Statue of Liberty on one hand. Pertina is a newcomer and has all the *chic* of a Continental toe dancer, making a big success. The grand march from Tannhauser was well played by the Vernon Troupe of xylophonists. Lydia and Albino use some very pretty effects to accomplish their meritable equilibristic act. The electrical lighting they introduce gives a very picturesque result.

A clever exponent of eccentric dancing is Norman French, who has all the American vim to pull him through with big applause. His sand dancing is good, and except for a similarity to Little Tich's method in obtaining humor from the time of the music, his turn is a very agreeable novelty. The Three Laureis are good acrobatic performers and have one of the best acts of their type.

Dutch Daly, Lind (?), Phil Ray and Nina Martino, all of whom I have mentioned in previous letters, help to add to the success of the bill.

The Tivoli has an important addition to their bill in De Biere, with his magic act. He has some very good illusions in his repertoire. Unfortunately, the first night he failed to do one of his principal tricks, but his act went well. If he acquired a more fluent power of conversation with the audience it would improve his personality and bring it up to the standard of his act. Lily Burnard has rather a strident voice, but otherwise she has some magnetism, which she ought to use to advantage with some better songs. Yukio Tani, the Japanese wrestler, certainly is a wonder, and with his peculiar and efficient style he is invincible against all comers. May Moore Duprez still is a well liked feature on the Tivoli bill.

Blanche Sloan in her flying ring act is appearing next week at the Royal.

The Adonis Trio (Stewart, Stevens and Scanlon) arrived this week from America. They open at the Empire, Shepherd's Bush, Feb. 29.

Captain Keller's Lady Zouaves, who made such a hit at the Royal, will be at the Gaiety, Chatham, next week.

Charles Leonard Fletcher writes me from Leeds that his turn was received with much favor at the Empire Palace, and that at each performance he was compelled to acknowledge his gratitude for the reception with a curtain speech.

The sum of £109,320 was taken at the Empire Theatre, London, last year, according to the annual report which has just been issued.

The Lyceum Theatre will be opened as a music hall about the month of October. The work of demolition will begin within the next month. Nothing of the old building will be allowed to remain except two or three small sections. The new theatre will have seating capacity for 4,500 people and will be managed on the two-shows-a-night principle by Thomas Barrasford.

Feb. 27, 1904.

The popularity of a West End hall is easily recognizable by the appreciation of its patrons in securing it for the celebration of any gala performance. Last night the City of London International Commercial Association used the Empire Theatre as the scene of its *entente cordiale* to Anglo-French commercial organizations, and a very gorgeous scene Mr. Hitchins and his able management made of it. The delicate perfume of multi-colored floral decorations blended most agreeably with the artistic appearance of the draperies, buntings and flags. Carl Heubert's celebrated Viennese Band played during the evening in the grand foyer and vestibule of the theatre, and as an especial attraction a full chorus with the orchestra gave a spiriting "La Marseillaise" and "God Save the King." What with Vineland on the stage and a veritable garden in the auditorium, one felt as if in some delightful fairyland.

Albany, a remarkably clever fantaisist, gives a host of good impersonations with nothing more than a pliable hat, while his gift of forming striking likenesses with some few odds and ends, apparently mere ordinary articles, is quite startling and pleasant. A quiet and select turn is given by Joseph Adelman, who plays very artistically on the chime organ, and lives up to his description as a xylophone virtuoso. An exciting act that carries the audience away with it is that of the Hadji Mahommed Arabs, for whom I could predict a big future if they ever went to America. Their tumbling is extraordinary in its absolute lack of fear and its remarkable display of agility. Edith Helena, whom I heard the first night, is making a big success, and was compelled to take an encore after singing three songs. Her voice has lost that nervousness apparent on her first appearance, and she is a valuable addition to the Empire bill.

A couple of American eccentrics, well worthy of that description, are Lowell and Lowell. Their acrobatic tumbling is good, and their humor stands out. Barber still loops through space successfully, and has been a great draw. This is his last week at the Empire. Mlle. Adeline Genée is still the principal attraction in the divertissement, Vineland.

Among the newcomers to the Hippodrome is an American act, Frobel and Ruge, with their clever performance on the revolving pole. The Ramoniers please the eye very much with their electrical double trapeze act. A novel strong turn is given by the Doatellis, who for a finish give an exhibition of sloping-track cycling, the cycling arena being strapped to the shoulders of one of them. "Jeux des Clubs" is the title of an athletic performance given by Albertus and Bartram. Their act is pretty, and their handling of the clubs well merits the strong appreciation they got. The elephants in the Hippodrome's zoological and aquatic spectacle gambol about friskly showing that they are very heavy plungers. They enjoy their nightly bath, and the audiences enjoy watching them as they wind up the programme with an exciting and sensational finish.

Ernest Shand, at the Tivoli, does much to raise the status of the English comedian as a smart humorist, and his burlesque of the assistant at a grocery store shows a quick grasp of ludicrous situations. He is well liked, and his successes in a suburban pantomime are in no wise lessened for him on the variety stage. Margaret Ashton, appearing on the same bill, I understand, has only just recovered from a prostrating attack of the cold epidemic, and this goes very much against her giving full play to all the melodious notes of a good soprano. Her present songs do not strike me as giving her voice much opportunity, but she looks charming on the stage, and gives a very good vocal rendering considering the disadvantages she is singing under. There is a great improvement in De Biere's magical act from the performance he gave on the first night, but he tells me he was very much handicapped then—a fact I had already surmised, seeing what a clever turn he gives now. He made an especial hit with his egg and bag trick, which he performs right under the very noses of some of his audience. It was done so neatly and so agreeably that he seemed to combine grace and ingenuity, as if the trick was the most natural thing in the world for him to do. His other illusions were also very smartly done, and it appears that he has greatly improved his delivery of small talk to the auditorium. De Biere ought to make a big success on this side, for the Tivoli audience is considered to be most discriminating, and its appreciation of his act was hearty.

A good addition to the Barrasford tour of houses is the Britannia Theatre, which stands out amid the tough neighborhood of Hoxton. Its manager, Mr. Noble, suited his behavior to his name and was courtesy itself. His hall far surpassed my expectations in being so elegantly furnished and decorated, and the audience is most orderly. The programme was a well selected one, and among other turns is The American Fireman's Christmas Eve, described as "A silent story of New York life." It is managed by Madeline Barber, and produced very well in seven tableaux, a striking one being the seventh, where the fire engine is actually seen tearing through the streets. The two horses gallop swiftly on a revolving stage, which, with the other mechanical effects, makes the scene very realistic. Captain V. A. Davies appears here with his Black and White Zouaves, who go through a smart drill very creditably, and scale the wall with a ready alacrity. Their act ought to be a hit, for it is quick and full of snap. A marionette circus, very much like those seen on the boulevards in Paris, is worked by the Sisters Petram, and goes well. Cribb and Cribb, a couple of clean comedians, use dialogue that reminds me very much of the sharp cross-patter of an American turn, and they dance smartly. Finglas, an American, appearing at the Middlesex, deputised at the Britannia, and gave another version of Eugene Stratton's nigger character to the audience's satisfaction.

I took a trip to the Hackney Empire, and found another splendid house in an insignificant neighborhood. The Stoll tour certainly includes some excellently appointed places of amusement. The Sisters Doherty are excellent dancers and singers, dressing their act prettily, and winning a merited appreciation by their energy and charm. Hardeen follows closely in the steps of Houdini, in his marvelous manipulation of handcuffs and trunks. Millie Hylton, sister of the once-renowned Gaiety dancer, Letty Lind, scores with her latest successes in songs. The Brothers O'Brien are an exceedingly clever triple bar act, but looked far from being natives of the Emerald Isle or any other place outside of Germany.

At the Royal Music Hall, Maude Caswell described as an acrobatic dancer, jumps, and at the same time turn somersaults in and out of barrels with most marvelous agility. She makes rather a long jump next week, leaving for Nice, south of France, and opening there on March 8. Blanche Sloan is billed to appear, but unfortunately was too ill to be present, and she will not be able, I understand, to give us her pleasing trapeze act for some time to come. I hope she will recover very soon.

I dropped in on the Love Birds again at the Savoy, and found George Fuller Golden improved greatly in his work. Blanche Ring seems charmingly settled down to her part. It is astonishing, however, that theatres complain against music hall sketches when they are producing music hall tunes in their plays—*e. g.*, Fuller Golden and Casey from the Palace, Blanche Ring and "Sammy" from the Tivoli, both appearing now at the Savoy Theatre.

The Lucifers, with Emilie Lear and the Siegrist Family, sailed for America to-day.

Cook and Clinton, who have been making a big success over here, appear at the Tivoli, Dublin, next week.

Frank and Jane Latone, who are back from South Africa, open up next Monday at the Alhambra, Paris.

REVONOC.

PHENOMENAL RECEIPTS AT ORPHEUM.

The business done at Percy Williams' Orpheum Theatre in Brooklyn last week was record-breaking in every sense of the word, and Mr. Williams is more than proud of the results of his enterprise in putting on an extraordinary programme. The bill was headed by Vesta Tilley and Mabel McKinley, who shared the headline honors, being billed equally as stars. Most of the other artists draw very large salaries, so that Mr. Williams' pay-roll for the players was almost $5,000, which is the largest sum he has ever expended in this way. The total attendance for thirteen performances, at all of which Vesta Tilley appeared, was 26,214. The gross receipts were $14,054.75. The regular prices were charged, running from 15 cents to $1. There was no shifting of rows or any other treasurer's device used to swell the total, and Mr. Williams claims that the sum mentioned represents the largest receipts at the prices ever known in any vaudeville house.

HOUDINI'S ENGLISH NOTES.

BIRMINGHAM, England, Feb. 18, 1904.

I have been so very busy breaking out of jails that it was all that I could do to steal time to breathe, so as not to break out of this life. I therefore have a better excuse than procrastination for not having written during the past few weeks. I managed to escape from jails in Liverpool, Sheffield, Newcastle-on-Tyne, and South Shields. While all this was going on, American acts have arrived by all kinds of steamers, and from an actual count I note that there are more than seventy-two acts on the programmes in the weekly calls in England, and more coming. This is certainly an "American invasion." No matter what bill you pick up, in it you will be sure to find a few of Uncle Sam's actor folks.

At a benefit given by the Lord Mayor in Sheffield for the poor unemployed over twelve American acts were billed, among them being the following performers: W. H. Fox, Harmony Four, Daisy Mayer, Burke, Moller and Teller, Radford and Winchester, Billy Farell, Alburtis and Bartram, Captain Bevan's Zouaves, billed as Gordon's Highlanders; Charles Decamo, Seymour and Dupre, Rynn and Hall, and yours truly. The receipts amounted to £176 (about $875), which was handed over to the Charity Fund by the Empire Theatre. A trip in the provinces in England is not as interesting as a tour of the Continent. On Sunday you generally travel, and all the jumps as a rule have poor connections, bad time and slow trains, and you can meet dozens of professionals on the "changing stations" like York, Darlington and Manchester, and you can meet them every Sunday, and in many places the town turns out to see the "music hall pros." pass through. Those who can make their jump on Monday never travel on Sunday.

The greatest thing in England is the Music Hall Railroad Association. A member can travel at three-quarters fare, the only condition being that there must be five in a party. This is a very good thing for all concerned, and is worthy of being copied in all other countries. But good as this is, the trains are poorly fitted for long journeys, as in the majority of trains you have no conveniences whatever. Imagine making an eight to ten hour jump, during which you are compelled to be seated all the time, unless you wish to stand up. There is no such thing as "seeing a man." The only comfortable train I have had the good fortune to travel on was the "Flying Scotchman," which is about as fine and as fast a train as can be found on this hemisphere. I don't say that all trains are comfortless, but ninety per cent. are unfit for long journeys.

As predicted in my last letter, Georg Hackenschmidt won the championship of the world (it was advertised as such) handily, in forty seconds. He has signed contracts to go to Australia, and instead of coming to America with me as proposed he will first finish his English work, then sail for Sydney, Australia, Sept. 5, 1904. After his tour there is finished his plans are to come direct to America. This news is positively authentic, and will be the first publication of his settled plans. In a conversation with "Hack" he told me that his idea was to throw the Turk as quickly as possible, and when he managed to get what he calls the "death grip" the Turk jabbed both fingers up "Hack's" nose, so as to force him to let go his hold. Instead of letting go, "Hack" deliberately swung him around and threw Mr. Turk on his neck, down and out. Jess Paderson, who hails from Copenhagen, is now in London at one of the music halls, and is nightly wrestling all comers. In his challenge he prefers Hackenschmidt, who ignores him, having already thrown him in Hamburg, Vienna and Paris. Jack Carkeek, the American "Barnum of Wrestlers," sails very shortly for Australia, and soon that country will have a wrestling craze, from which this craze will spread in the "land of the dollars."

From Amsterdam comes the harrowing news that Mr. Papus, who styles himself "Champion Starvation Artist of the World," and who has created quite a furore over here, was very rudely forced to leave Amsterdam for the simple reason that he had eaten a square meal. He was starving for the benefit of the public, who paid so much a look, and while doing his starving (?) his better-half, while giving him some "fresh water" (which contained a mixture of soft boiled eggs, bouillon and sausage) was caught in the act by some old lady who was supposed to be very near-sighted, and who managed to see Mr. Papus "starve," and informed the public. The scene which took place baffles description. Naturally the water pitcher in which the alleged water was supposed to be was asked for, and as an answer Mr. Papus deliberately threw the pitcher on the floor and broke it into a thousand pieces. This was his finish, and the earliest train was taken by him and his spouse. As J. W. Kelly used to say, "When you have the drink, take a car; never mind which way it goes, that is your car." Mr. Papus took J. W.'s advice and took the very first train out of Holland. From accounts it is very likely that Mr. Papus will not seek a re-engagement in Amsterdam.

Das Programme, the organ of the variety artists of Germany, will celebrate its 100th week, while the *Artist*, of Dusseldorf, will celebrate its 1,000th edition. Both promise to be something new in the way of theatrical newspapers, and I am wondering if either will be any way near as fine a specimen of the printer's art as was THE MIRROR'S twenty-fifth anniversary number.

Once again Paris promises to be a great city for variety performers, as Thomas Barreford has again raised the salaries of all artists (not willingly), but if he did not the other theatres would obtain all the acts. Before he had opened his Alhambra, and right after Monsieur Marchang had sold the Folies Bergere, the Isolas Freres managed to use a large-sized hatchet with which they busily chopped all salaries. At the time the Casino de Paris was their only competitor, but now that Mr. Barreford has opened up all the present managers will be forced to pay or obtain no acts. So it is with the good wishes of all the performers that the English manager makes his bow to the Parisian public.

A young Hungarian named Alexander Egnszeger, a stable boy for Mlle. Daguerre, who is a circus rider with "Chariot France," a one-night stand circus, has, so it is advertised, won the principal prize of 500,000 francs of the Hungarian Royal Lottery, and will now purchase a circus of his own. He states that when he purchased the lottery ticket he bought it out of compassion from a very old man. If he buys a circus I'll believe that he won real money, but winning 500,000 francs on paper is not a noteworthy feat.

The Chicago fire has awakened every country, and in Germany, where all the fire regulations are stricter than in any other country, they are going to prohobit all kinds of lights on the stage except electricity. Jugglers will be forbidden to juggle firebrands, light cigars or juggle burning candles.

A peculiar case has just been decided in Buda-Pest. A soubrette named Louise Almintes had ordered a set of false teeth from the dentist, Julius Wellner. The price was to be 600 kronins (about $125). The teeth were finished and the soubrette came for them, and to try them she was allowed a few days' grace, especially as she had not the "wherewith" forthcoming. She tried them for a day, and returned to let Mr. Dentist know that they did not fit well. She had left some of her jewelry with him as security, but when she returned for her "toots" she was horrified to receive the information that unless she paid the money due at once she would go forth toothless and jewelless. This she had to do, and not wishing to sing her songs with no teeth, because—well, any excuse will do in this case—she lost her engagement and took the case to court. After due deliberation Mr. Dentist was punished with four days in jail for blackmail, as he had pawned the jewels and sold the ticket. But "all's well that ends well," and the teeth are now with their rightful owner.

The Lamoines, a musical act, opened here in Birmingham and won favor, their novelty Chinese theatre music causing quite a lot of talk. The police prohibited the appearance of their daughter, who is less than three years of age. The police are very strict here regarding children appearing on the stage under the age of twelve, and you must have a special police permit to allow children between twelve and fourteen to appear. A few weeks ago Harry Mack, who is managing "Texas Hattie," a little colored girl who performs on the slack wire, was called to court for permitting his charge to appear on the stage without a permit. The child had no birth certificate, but it was shown that "Texas Hattie" (where were "Texas Ben" and poor "Lone Star Harry" of my halcyon museum days?) was fourteen years of age, so the case was dismissed. Acts coming over to England should kindly bear in mind that there is an "Employment of Children Law" over here. All over fourteen need no permission, at least from what I can find out.

It is rumored that a certain well-known manager from the West, is shortly to arrive in Europe to seek acts for the circuits in America.

Nothing more of any importance this time. Regards to all.

Sincerely yours, HARRY HOUDINI.

ENCOURAGING TO SONG WRITERS.

It is stated that 93,000 titles were copyrighted at the office of the Librarian of Congress during the year 1903. Out of this number 20,000 were for musical compositions. It is estimated that out of the 20,000 compositions copyrighted not more than twenty scored a big hit. The aspiring song-writer and composer may draw their own conclusions from this statement. It proves that it is not an easy matter to write a song that will make a hit. The news will not frighten authors and composers who think they can write songs, however, as every one of them feels confident that he will be sure to strike a big winner some day if he keeps on trying. The golden rewards for the lucky ones are, of course, very great, and that is why so many make the attempt. One team of "song-smiths" who have practically had a monopoly of the writing of popular comic songs during the past two seasons recently signed a contract with a publishing firm for two years at a guaranteed salary of $15,000 a year and as much over that as their royalties will call for.

WILLIAM MORRIS RETURNS.

William Morris, the vaudeville agent, who spent the greater part of the Winter in the Adirondacks, in search of health, has evidently found it, as he returned to New York a few days ago looking as robust as an Indian. He has taken up the cares of his business and things are beginning to hum in the neighborhood of his office. He is offering time to good performers at Percy Williams' houses, Hammerstein's Victoria, Poli's theatres, and several Western houses. He is also booking for some of the leading roof-gardens and Summer resorts. Mr. Morris declares that his long vacation has done him a world of good and that he was never in better form in his life.

WEBER AND FIELDS NOT TO PART.

Ever since Weber and Fields started in on their Western tour rumors have been flying around to the effect that the managers would split at the end of this season. These rumors reached Weber and Fields at Omaha on Friday last, when they immediately telegraphed as follows: "We wish to state positively, without reservation of any sort, that the rumors of a quarrel, the contemplated sale of the Music Hall or the removal of our entertainment to the Casino are absolutely without foundation, and the partnership, which has existed for twenty-six years, will be continued. (Signed) Joseph M. Weber and Lew M. Fields."

DEBUT OF SAM J. RYAN, JR.

Sam J. Ryan, of Lewis and Ryan, the well-known vaudeville comedians, walked down Broadway yesterday wearing a smile that positively refused to come off. The cause of his good humor was the highly successful debut of Sam J. Ryan, Jr., who made his first appearance on earth at half-past six o'clock on Saturday evening last. His mother, professionally known as Maud Huth, was delighted when she was informed that the youngster tipped the scale at ten pounds. Although the boy came on the scene at "supper show" time, his proud father expects that he will be a star some day. Mr. Ryan was kept busy all day yesterday receiving congratulations.

A SINGER OF SCOTCH SONGS.

Louise Sylvester, "the maid of Dundee," who makes a specialty of singing the pretty Scotch ballads so dear to lovers of real melody, will soon make her debut in New York. Miss Sylvester wears a fetching Highland costume, which lends a picturesque effect to her work.

KEITH TO BUILD IN BUFFALO.

B. F. Keith last week purchased a fine site in Buffalo on which he will build another of his magnificent vaudeville palaces. His architect has inspected the property and is now working on the plans.

BROOKLYN VAUDEVILLE.

The Orpheum has never held larger crowds than those that attended last week when those two remarkable drawing cards, Vesta Tilley and Mabel McKinley, headed the bill. Standing room was at a premium at every performance. Miss Tilley bowed off with a little speech after singing four songs, and filled only about half the time she did on her former visit, some weeks ago. Miss McKinley sang a new song composed by herself, called "Ma Lil' Sweet Sunbeam," and, of course, had to sing her "Anona" in response to the generous applause. Lillian Burkhart and her company were a special feature and appeared to advantage in A Strenuous Daisy. William Cahill made a big hit with his Irish songs and stories. Binns, Binns and Binns, Madame Emmy's little pets, Alcide Capitaine, the Florens Troupe, Falardo, the Heistons, and the vitagraph were all well received. This week's programme is headed by E. Rousby's sensation, In Paris. Others are Adgie and her lions, Kauffman Troupe, Sam Edwards and co., Lew Sully, Empire City Quartette, Bailey and Madison, and Herbert Lloyd.

Comedy was the keynote of last week's bill at Hyde and Behman's, with the result that laughter was almost continuous from start to finish. Eddie Foy led the merrymakers and proved himself fully capable of upholding the title "headliner," which so few of the late recruits in vaudeville have done. His sketch, The Man Behind the Gun, was full of good nonsense, the idea of the plot being a satire on society melodramas. It was brimming over with good comedy, and the climax was worked up quickly and effectively. Mr. Foy was capital throughout, and when his encore songs were finished the audience was anxious for him to begin all over again. His support was capable, the best work being done by an attractive little miss in the role of the maid. Sullivan and Weston blew in upon the stage like a hurricane, and when they were through and the uproar had quieted down, the audience took its hands from its sides to wipe away the tears of laughter and wondered what they had been laughing at. Sullivan has a style of delivery no one can successfully imitate, and it is exceptionally funny. Weston is the best partner he has ever had and more than upholds his end. Hines and Remington brought some new patter with them and have changed their entrance somewhat. There are many performers in vaudeville to-day who pose as mimics and confine themselves solely to imitations and mimicry. Miss Remington is as clever as any of them, but there is a greater value attached to her work, as it is delivered in such an offhand and unassuming manner, and one does not realise its true value until they begin to compare it with other acts. Bertie Fowler, resplendent in a beautiful new gown and picturesque hat, made an emphatic hit. In imitating a child's prattle and an inebriated man Miss Fowler need have no fear of imitators, as there is no one in vaudeville to-day who can do what she does and please without offending. Waterbury Brothers and Tenney have now a comedy musical act that ranks with the best before the public to-day. They have changed it somewhat since it was last seen here and have added many new features. Clarice Vance sang a few coon songs as only she knows how to sing them and won repeated encores. The World's Trio are doing their familiar act, but it still pleases greatly. A little variety in their work would be appreciated, though Ramza and Arno were welcome in some good comedy acrobatic work, and the Three Merrills were truly marvelous in their sensational cycle act. This week George H. Primrose and the Foley Boys, Metropolitan Operatic Quartette, Heavenly Twins, Smith and Sims, Wood and Ray, La Tell Brothers, Julian Rose, Crane Brothers, and the Avalos.

At the Fulton Street Theatre W. A. Mortimer, who is an old Payton favorite, and May Duryea scored a success in Edmund Day's clever playlet, The Impostor. Mildred Grover sang coon songs charmingly, assisted by her three caper-cutting picks. Johnny Carroll sang and joked in his original manner. The Van Brothers greatly pleased in their musical act; their comedy work is capital. Others on the programme were John Cantrell, Swan and Bombard, Levine and Leonard, and Conroy and Pearl. This week, Starrett's horses, Ray

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6 MUSICAL CUTTYS 6

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Pete Baker was cordially received. His yodling is as musical, his dancing as graceful and his budget of dialects as amusing as ever. One of his admirers said, with a gasp of regret, as he concluded his final recall: "I could listen to him all night." Baker really deserves his lasting popularity. He doesn't overdo and he takes pains to keep his act fresh and crisp. Many a man with his popularity would try to travel on his name alone; but Pete Baker believes in the homely philosophy of "making good" and "delivering the goods"—and there's nothing safer in vaudeville.—*The Rochester Herald, March 1, 1904.*

Mr. Baker will be accompanied by his wife.

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To the next 10 nearest, I will allow $10.00 in buying a machine.
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Inclose a 2 cent stamp with your guess.

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The winners will be announced in this paper 2 weeks from this issue.

Great Success of

Elsie Janis

Formerly "LITTLE ELSIE"

Copied from Buffalo News, Feb. 23.

Mrs. Leslie Carter Gives Brilliant Performance of Du Barry.

Elsie Janis Makes A Hit at Shea's.

Elsie Janis, a mimic of the right sort, outshines everything at Shea's this week. She was recalled again and again, and each time responded graciously, without infringing on other acts of her kind—giving something original each time.

Address MIRROR and Agents.

Home from European Triumphs.

EDWARD DOYLE

THE KING OF AMERICAN JUGGLERS.

Vaudeville Feature Keystone Dramatic Co. Portland, Me., this week.

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and Bonedetto, John F. Clark, Barry and Connors, Smith and Bowman, Marion and Dean, and Radie Furman.

Watson's Cosy Corner boasted of the Four Lukens and Jack Munroe as drawing cards. Outside of their rivalry for first place Raymond Teal, the clever minstrel comedian, in some new songs and jokes; Katherine Miley, the dainty lady who sings; Waller and Magill, Misses Carmen and Demoino, and Belle all pleased. That quartette of genuine funmakers, Watson, Fields, Tenly and Adams, made a big success of the burlesque Fiddle-Diddle. This week, Paxton's pictures, Caron and Farnum, Alf Holt, Charlie Duncan, Dupre and Dupre, Mamie Goodrich, and the burlesque, The Female Seminary.

VAUDEVILLE JOTTINGS.

If the condensed version of Sally in Our Alley is successful this week at Proctor's 125th Street Theatre Mr. Proctor may arrange for similar versions of The Telephone Girl, The Rounders, The Belle of New York, In Gay Paree, and The Jersey Lily.

Weber and Fields and the various members of the co. were splendidly treated by the press in San Francisco. Page interviews, with the leading members, were an every day occurrence, and the co. in this way got more free and interesting advertising than any that has played on the coast this season.

Silver and Franklin have four hypnotic entertainments on the road this season, and all have enjoyed big business.

Jake Wells will have charge of the amusements at West End, New Orleans, next Summer, and intends to arrange a series of surprises for the patrons. The resort will be conducted after the plan of Luna Park, in Coney Island, but, of course, not on so large a scale.

Sharon, Pa., may have a ground floor theatre built largely after the style of the Park Theatre at Youngstown, O.

Allen and Bright are still the vaudeville feature with the Myrkle-Harder Stock co. (Eastern), this being their second season, and report meeting with success.

John J. Pleasen, stage-manager for Joe Welch, and his wife, Jessie F. Welburn, will open in vaudeville the latter part of May in a new comedy sketch.

James R. Adams scored a hit at Proctor's Albany house last week in his stilt specialty.

Mack and Armour's Comedians report big business in Missouri. At Lexington and Jefferson City standing room only was the order, and the house was sold out early in the day at Fulton, while people were turned away for the opening performance. On the heels of this good fortune, however, la grippe and measles overtook the co. and they were forced to cancel several good towns, including a guarantee date.

Vesta Tilley will make a short tour at the head of a vaudeville co., under the management of Melville Stoltz, opening at the Maryland Theatre, Baltimore, next week.

The annual dinner of the Music Hall Artists' Railway Association was held recently at Kensington, Eng-

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Twenty-four minutes of laughter and applause. Real laughter—real applause.

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"THE MAN FROM IRELAND."

WM. CAHILL

"A continual flow of wit and humor that pleases everyone at all times."

LEWIS McCORD

assisted by ELVIA BATES, BERTHA ST. CLAIR and G. ROLAND SARGEANT, presents Willard Holcomb's laughable proposition of stage life.

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VAUDEVILLE SKETCHES PLACED

At once and written to order. Three sure winners for rent or for sale.

ANNA WYNNE, in her original monologue, "Maggie Brannigan."

MRS. H. C. DeMILLE.

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land. In the absence of J. W. Craig, Harry Blake ably occupied the chair. This association, which numbers over 5,000, gets very special rates from the railroads and enjoys many other privileges, which have been made possible by the strength and power of combined effort.

It is said that Thomas Q. Seabrooke and Aubrey Boucicault are contemplating an invasion of vaudeville, not as a team, but as separate stars.

Mrs. James J. Kelly, the widow of a once well-known minstrel, was taken from her abode in a tenement on Saturday to Bellevue Hospital, suffering from starvation. She is eighty-three years of age.

James J. Morton, "the fellow of infinite jest," took a dose of morphine on Friday morning last by mistake. He was hurried to Roosevelt Hospital, pumped out and given plenty of exercise, and soon recovered. He made no new jokes while under the doctor's management.

The Maryland Theatre, Baltimore, will within a few weeks be turned into a vaudeville house. Vesta Tilley and a special co. are appearing there this week.

Maude Caswell, the American Acrobatic Girl, presented her new single specialty for the first time in London on Feb. 15. She was accorded the distinction of special billing matter, and her engagement was started with a big boom.

A new sketch, called What a Woman Can Do, was tried at Tony Pastor's on Friday afternoon last. Howard Morgan, Mary Hughes, and Cortland Hopkins were in the cast, and they worked very hard to make the trial a success. While the theme of the sketch is not at all novel, it might be whipped into shape for use in vaudeville.

"Chalk" Saunders has just finished playing the Keith circuit and Percy Williams' theatres and is at Sheedy's New Theatre, New Bedford, Mass., this week.

The Five Nosses have just ordered from the Daniels Studio, Chicago, a new set of fireproof scenery, which will comply with the fire laws of Europe and any that may be enacted in this country. All of the properties and costumes will also be treated with a fireproofing compound, so that nothing but their money can burn. Manager Ferd Noss is thinking of having the money treated in the same way, so that the members of his co. will have nothing to worry about.

Ollie Young and Brother will finish their Western dates over the Kohl and Castle circuit and open at Hammerstein's Victoria April 4.

Marion Winchester, the American dancer who went abroad last Spring to surprise the Parisians by dancing in her bare feet, scored a success there, and after a three months' engagement at the La Scala Music Hall she will return to London, where it is expected she will repeat her former hit scored at the Tivoli.

Arthur Borelly has joined A Break for Liberty to play a character part and do his musical specialty.

Robert Burns Mantle, formerly a dramatic critic in Denver, has writen a sketch called When Georgie Was Eighteen. The sketch was put on at the Orpheum, Denver, week of Feb. 22, by the Barrows-Lancaster co. and, according to reports, scored a great success.

Cook and Hayes are pleasing the patrons of Hyde's Blue Ribbon Girls with their sketch, The Captain and the Kidder, to which they have added many improvements.

Mildred Howard De Grey writes THE MIRROR that she received a laurel wreath from the director of the theatre in Prague at the conclusion of her engagement. She is well booked ahead and will not return to America for some time.

Soap-bubble juggling is the latest craze in Germany. A performer over there named Neuoro is said to be creating quite a sensation by his clever handling of the airy fairy nothings made from soap and water. Here is a chance for some bright American to add a novelty to his act, and incidentally a few dollars to his salary. The bubbles have to be handled with gloves.

Mr. and Mrs. Neil Litchfield are now playing the Orpheum circuit, after a short rest necessitated by the fires in Louisville and Chicago, which threw them out of several good weeks already booked. They have only a few weeks left before sailing for Europe, as they open in England on July 24, with a long tour to follow.

George W. Day, while at the Orpheum in San Francisco recently, was given a most flattering notice by Blanche Partington, who does the theatres for the "Call." Miss Partington expressed herself in no uncertain terms regarding Mr. Day's ability as an original entertainer.

The Rooney Sisters, the youngest daughters of the late Pat Rooney, who have been very successful in vaudeville this season, were seen recently by F. Ziegfeld, Jr., and immediately engaged by him to do their specialty with Anna Held's co.

Manager P. P. Craft has engaged Sie Hassan Ben Ali's Five Whirlwinds as an extra feature with Conroy and Mack's Comedians. They joined the co. at York, Pa., Feb. 29.

Jessica Cree, who has been singing in concerts since she closed her season with McIntyre and Heath's Comedians, has been meeting with success, especially with her repertoire of popular songs.

Al. Lawrence's latest is a card that at the first glance looks like a wedding invitation, but it turns out to be an invitation to his friends to witness his work in joining wit and humor in happy combination.

Frederic Melville has been kept busy learning the languages of the carions countries he visits with Motogirl. It is quite a task, as he has to know enough of each language to explain the working of his attraction. He prefers to do this, however, to having his words interpreted by a native.

The Dayton, O., Lodge of Elks, No. 58, will have a benefit vaudeville entertainment shortly to raise funds to meet the expenses for attending the Grand Lodge Reunion at Cincinnati in July.

Edwin Fox is now playing the lead with Mattie Keene in Her First Divorce Case.

Kathleen Franklin is seriously ill as the result of injuries received recently in a railroad accident.

Weber and Fields will carry out their original programme and will play a short return engagement at their own music hall in April, when they will add to Whoop-Dee-Doo a new travesty on Sweet Kitty Bellairs, in which Ross and Fenton will have the leading roles.

Tom Lewis and Sam J. Ryan, who made a hit of the phenomenal order in the star programme last week at Hammerstein's Victoria, have signed with George M. Cohan to appear in Little Johnny Jones next season.

C. B. Cochran, who is well known in theatrical circles on both sides of the ocean, started about three years ago and has branched out into being the able managing-director of C. B. Cochran and Co., Limited, high-class vaudeville agents. His specialty is bringing entirely novel acts from America to England and the Continent, and it can be said that he has more business connection with the Paris stage than any other English agent. He was the first to start the wrestling boom here by bringing Georges Hackenschmidt over from Russia, for whom he is sole agent. Mr. Cochran arranged Charlotte Wiehe's tour for the United States, and has handled some of the best turns in England. His services should be a decided advantage to American performers anticipating European engagements.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abbas, Ben Omar—Orph., Kansas City, 6-12.
Adamini and Taylor—Orph., Utica, 14-19.
Addison and Livingston—Empire, Pueblo, Col., 7-12.
Adgie's Lions—Circle, N. Y., Feb. 29-12, Avenue, Detroit, 14-19.
Adler, Flo—O. H., Chicago, 7-12.
Aerial Smiths—Keith's Bijou, Phila., 7-12.
Aga—Victoria, N. Y., 1—indefinite.
Aherns, The—Edison, Tacoma, 7-12.
Ali, Hunter and Ali—Rockey's, Joliet, 7-12.
Allen, Leon and Bertie—Star, Hamilton, Can., 7-12.
Allen, Searl and Violet—Park, Youngstown, 7-12.
Althea Twins—Keith's, Providence, 7-12.
Antoinette, Marie—Keith's, Phila., 7-12.
Ascott and Eddie—Portland, Me., 7-12, Keith's, Pawtucket, 14-19.
Ashton, Margaret—Tivoli, London, Feb. 29-19.
Aug, Edna—Temple, Detroit, 7-12.
Avon Comedy Four—Pastor's, N. Y., 7-12.
Babb and Gage—Arcade, Toledo, 6-12.
Baby Lund—Poli's, Bridgeport, 7-12.
Bailey and Fletcher—Keith's, N. Y., 7-12.
Bailey and Madison—Orph., Brooklyn, 7-12.
Baker and Duncan—Avenue, Pittsburgh, 7-12.
Baker, Pete—Keith's, Boston, 7-12.
Baker, Robert—Cineograph, Missoula, 6-12.
Ballerini, Clara—Columbia, St. Louis, 7-12.
Ballerini's Dogs—Columbia, St. Louis, 7-12.
Bandy and Wilson—Nelson, Springfield, 7-12.
Barrette Sisters—Pastor's, N. Y., 7-12.
Barr and Evans—Majestic, Grand Rapids, Mich., 7-12, Main St., Peoria, 14-19.
Barry and Johnson—Proctor's 125th St., N. Y., 7-12.
Bayes, Nora—Portland, Me., 7-12, Keith's, N. Y., 14-19.
Beemers, The—Haymarket, Chicago, 7-12.
Behman Show—Duquesne, Pittsburgh, 7-12, O. H., Columbus, 14-19.
Bellman and Moore—Chase's, Washington, 7-12, Keith's, N. Y., 14-19.
Bergere, Valerie—O. H., Memphis, Tenn., 7-12.
Bijou Circus—Harris, McKeesport, 7-12, Avenue, Pittsburgh, 14-19.
Bimm-Boom-Brrr—Pastor's, N. Y., 7-12.
Blind Tom—Temple, Detroit, 7-12.
Blocksom and Burns—Trent, Trenton, 7-12, Shea's, Buffalo, 14-19.
Bloom and Cooper—Shea's, Buffalo, 7-12, Shea's, Toronto, 14-19.
Boises, Four—Empire, Hoboken, 14-19.
Boniface and Waltzinger—Shea's, Toronto, 7-12.
Bouman, Frank—Proctor's 5th Ave., N. Y., 7-12.
Brandon and Wylie—Haymarket, Chicago, 7-12.
Bride of Thibet—Avenue, Detroit, 7-12.
Brittons, The—Keith's, Boston, 7-12.
Bros. Avolo—H. and B., Brooklyn, 7-12.
Brown, Harry—Gem, Haverhill, 7-12.
Brumage and Clark—Lyceum, San Francisco, Feb. 29-12.
Bryant and Saville—O. H., Chicago, 7-12.
Bryants, Four—Arcade, Toledo, 6-12.
Buckley, Mr. and Mrs. Chas. F.—Keith's, N. Y., 7-12.
Buckner, Arthur—Colonial, Cleveland, 7-12, Keith's Bijou, Phila., 14-19.
Burke, La Rue and the Inkey Boys—Chase's, Washington, 7-12.
Burkhart, Lillian, and Co.—Circle, N. Y., 7-12.
Burnett and Weyerson—Howard, Boston, Feb. 29-12.
Burto Bijou Circus—Harris, McKeesport, Pa., 7-12.
Burton and Brooks—Duquesne, Pittsburgh, 7-12, Grand, Columbus, 14-19.
Cahill, Wm.—Circle, N. Y., 7-12.
Caldwell, Anna—Chase's, Washington, 7-12.
Callahan and Mack—Shea's, Buffalo, 7-12.
Cameron and Toledo—Grand, Butte, Mont., 7-12.
Cantwell, John—Orph., N. Y., 7-12.
Carleton and Terre—Temple, Detroit, 7-12.
Carlin and Otto—Orph., San Francisco, 6-12, Orph., Los Angeles, 13-19.
Carmen Sisters—Howard, Boston, 7-12, Proctor's, Albany, 14-19.
Carmen Troupe—Keith's, Boston, 7-12.
Carr, George B.—Arch St., Phila., 7-12.
Carroll and Forrest—Avenue, Pittsburgh, 7-12.
Carson and Willard—Duquesne, Pittsburgh, 7-12, O. H., Columbus, O., 14-19.
Carter, Billy—Keith's, N. Y., 7-12.
Casad and De Verne—Flom's, Madison, Wis., 7-12, Oshkosh 14-19.
Casmore and Florence—Dewey, N. Y., 7-12.
Chamberlains, The—Royal, Holborne, Eng., 7-12.
Charles, Carl—Unique, Whatcom, 7-12.
Charmion—Empire, Cleveland, 14-19.
Cherry and Bates—Star, Hamilton, 14-19.
Christian and Turner—Keith's Bijou, Phila., 7-12, Keith's, Phila., 14-19.
Clarke and Temple—Empire, Hoboken, 7-12, H. and S., N. Y., 14-19.
Clarke, Wilfred, and Co.—Majestic, Grand Rapids, Mich., 7-12.
Clayton, Jenkins and Jasper—Empire, Liverpool, Eng., 7-12, Royal, Oldham, 14-19.
Clifford and Harvey—Keith's, Phila., 7-12.
Clifford, Billy Single—Orph., Denver, 7-19.
Colby Family—Avenue, Detroit, 14-19.
COLE AND JOHNSON—Avenue, Pittsburgh, 7-12.
Collins and Hart—Hippodrome, Birmingham, Eng., 7-12.
Collinis, Eight—Avenue, Pittsburgh, 7-12.
Columbian Trio—Empire, Newcastle-on-Tyne, Feb. 29-12, Empire, Liverpool, 14-19.
Conroy and Pearl—Proctor's 125th St., N. Y., 7-12.
Constantine Sisters—O. H., Chicago, 7-12.
Conway and Leland—Empire, Bradford, 7-12, Empire, Leeds, Eng., 14-19.
Coogan, F. Han—Howard, Boston, 7-12.
Cordua and Maud—Orph., Omaha, 6-12.
Cornalla and Eddy—Keith's, Phila., 7-12.
Couthoui, Jessie—Keith's, N. Y., 7-12.
Crane Brothers—H. and B., Brooklyn, 7-12.
Crane, Mr. and Mrs. Gardner—Proctor's 23d St., N. Y., 7-12, Proctor's, Newark, 14-19.
Crawford and Manning—Pastor's, N. Y., 7-12.
CRESSY, WILL, AND DAYNE, BLANCHE—Keith's, Boston, Feb. 29-12.
Cullen, James H.—Orph., Kansas City, 6-12, Orph., Denver, 14-19.
Cunningham and Ford—Keith's, Boston, 7-12.
D's and D's—Oberon, Portland, Ore., Feb. 29-12.
Daly and Kelano—Bijou, Eau Claire, Wis., 7-12.
Daly, Dan—Shea's, Buffalo, 7-12.
Davis and Macauley—Keith's, N. Y., 7-12.
Day, Edward, and Co.—O. H., Chicago, 7-12.
DAY, GEORGE W.—Orph., Los Angeles, 7-19.
Delmore and Darrell—Proctor's 23d St., N. Y., 7-12.
Delmore and Lee—Keith's, Providence, 7-12, Keith's, Phila., 14-19.
Delmore and Wilson—Newcastle-on-Tyne, 7-12, Empire, Birmingham, 14-19.
Delmar, Carlotta—Keith's, Providence, 7-12.
Delmore, The Misses—Keith's, Pawtucket, 7-12, Keith's, Phila., 14-19.
Demonio and Belle—Orph., Brooklyn, 7-12.
Deltorelli and Glissando—Avenue, Pittsburgh, 7-12.
Delphino and Delmora—Keith's, Phila., 7-12.
Derenda and Green—Buchingham, Louisville, 6-12, Empire, Indianapolis, 13-19.
Deveau, Hubert—Bijou, Phila., 7-12, Mechanic, Salem, 14-19.
Devene and Shurtz—Arch St. Museum, Phila., 7-12.
De Witt, Burns and Torrance—Moore's, Detroit, 7-12, Orph., Utica, 14-19.
Dickson, Charles, and Co.—Olympic, Chicago, 14-19.
Dillon Bros.—Howard, Boston, 7-12.
Doherty's Poodles—Avenue, Pittsburgh, 7-12.
DOHERTY SISTERS—Empire, Swansea, 7-12, Empire, Nottingham, 14-19.
Donahue and Nichols—Keith's, Providence, 7-12.
Dooley and Rowley—Howard, Boston, 7-12.
Downey and Willard—G. O. H., Butte, Mont., 7-12.
Downs, T. Nelson—Temple, Detroit, 7-12.
Doyle, Edward—Bangor, 7-12.
Drane, Sam—Proctor's 5th Ave., N. Y., 7-12.
Drew, Mr. and Mrs. Sidney—O. H., Chicago, 7-12.
Duncan, A. O.—Orph., Kansas City, 6-12, Orph., Omaha, 13-19.
Eckert and Berg—Haymarket, Chicago, 7-12, Columbia, St. Louis, 14-19.
ECKHOFF AND GORDON—Moore's, Rochester, 14-19.
Edouin and Edwards—Keith's, N. Y., 7-12, Keith's, Phila., 14-19.
Edwards, Sam, and Co.—Orph., Brooklyn, 7-12, Circle, N. Y., 14-19.
Eldridge, Press—Shea's, Buffalo, 7-12, Shea's, Toronto, 14-19.
Ellis, Charles T., and Co.—Trent, Trenton, 7-12.
Ellis-Nowton Trio—Avenue, Detroit, 7-12.
El Nino, Eddie—Proctor's 125th St., N. Y., 7-12.
Emmet, Gracie—Temple, Detroit, 7-12.
Emmet, J. K., and Co.—Proctor's, Newark, 7-12.
Emmy's, Mme., Pets—Circle, N. Y., 7-12.
Empire City Quartette—Lyceum, Washington, 7-12, Academy, Pittsburgh, 14-19.
Ernest, Charles—O. H., Chicago, 7-12.
Eulalee—Nelson, Springfield, 7-12.
Evans, May—Keith's, Phila., 7-12.
Evans Trio—Flom's, Madison, Wis., Feb. 29-6.
Falk, Eleanor—Cook's, Rochester, 7-12, Avenue, Detroit, 14-19.
Falke and Semon—Haymarket, Chicago, 7-12, Columbia, St. Louis, 14-19.
Ferguson and Mac—Orph., San Francisco, 6-19.
Fields and Hanson—O. H., Indianapolis, 7-12.
Fields and Ward—Proctor's 23d St., N. Y., 7-12, Proctor's, Albany, 14-19.
Fields, "Happy" Fanny—Empire, Manchester, 7-12, Empire, Edinburg, 14-19.
FIELDS, W. C.—Tivoli, Cape Town, Jan. 28-10.
Filson and Erroll—Orph., San Francisco, Feb. 21-12, Orph., Los Angeles, 13-19.
FISHER, MR. AND MRS. PERKINS—Keith's, Providence, 7-12, Keith's, Boston, 14-19.
Finlay and Burke—Howard, Boston, 7-12.
Fiske and McDonough—O. H., Indianapolis, 7-12, Main St., Peoria, 14-19.
Fitzgerald, H. V.—Keith's, Providence, 7-12.
Fitzgibbon-McCoy Trio—Sheedy's, New Bedford, 7-12.
FLETCHER, CHARLES LEONARD—London, England, Feb. 8-Sept. 3.
Fleury Bros.—Nelson, Springfield, 7-12.
Flood Brothers—Empire, Hoboken, 7-12.
Forbes and Forbes—Lyceum, San Francisco, 29-March 12.
Ford and Wilson—Columbia, Cincinnati, 7-12.
Forrester and Cawthrope Co.—Nelson, Springfield, 7-12.
Four Bards—Shea's, Buffalo, 7-12.
Four Dunbars—Circle, N. Y., 7-12.
Four Webbs—Nelson, Springfield, 7-12.
Fowler, Bertie—Sheedy's, New Bedford, 7-12.
Foy and Clark—Keith's, Phila., 7-12.
Foy, Eddie—Avenue, Pittsburgh, 7-12.
Frazer and Mack—Empire, Edinburg, 7-12.
Fredo and Dare—Poli's, New Haven, 7-12.
Frey and Fields—Trent, Trenton, 7-12.
Gallagher and Barrett—Haymarket, Chicago, 7-12.
Gardner and Maddern—Columbia, Cincinnati, 7-12.
Gardner and Vincent—Poli's, Hartford, 7-12, Poli's, Waterbury, 14-19.
Gardner Children—Sheedy's, New Bedford, 7-12.
Gatling Gun Guards—Cook's, Rochester, 7-12.
Gausch Sisters—Temple, Detroit, 7-12.
Gay, F. L.—Standard, Beaumont, 7-12.
Geiger, John—Portland, Me., 7-12.
Genaro and Theol—Empire, Nottingham, 7-12.
Gerard, Helene—Keith's, Bijou, Phila., 7-12.
Gilfoil, Harry—Chase's, Washington, 7-12.
GILLIHAN AND MURRAY—Orph., Denver, 7-12, Orph., Omaha, 14-19.
Gilroy, Haynes and Montgomery—Orph., Utica, 7-12.
Girard and Gardner—Orph., Los Angeles, 7-19.
Glenroy, Jas. R.—Trent, Trenton, 7-12.
Gloss, Chas., and Son—O. H., Chicago, 29-March 5.
Godfrey, Hal, and Co.—Poli's, Waterbury, 7-12, Poli's, Hartford, 14-19.
Gottlob, Fred and Amy—Keith's, Boston, 7-12, Keith's, Phila., 14-19.
Grantot, Louis—Avenue, Pittsburgh, 7-12.
Grant, Sydney—Victoria, N. Y., 7-12, Bijou, Phila., 14-19.
Gregsons—Howard, Boston, 14-19.
Grover, Mildred—Keith's, Bijou, Phila., 7-12.
Guerrero, Rosario—Orph., Denver, 7-12.
Hacker and Lester—Proctor's, Newark, 7-12.
Hall and Hughes—Howard, Boston, 7-12.
Happy Jack Gardner—Orph., Omaha, 6-12.
Hardie, Tom—Howard, Boston, 7-12.
Harmony Four, The—Empire, Liverpool, 7-12, Empire, Sheffield, 14-19.
Harper, Desmond and Bailey—Portland, Me., 7-12.
Harrington, Giles W.—Lyceum, San Francisco, 14-27.
Harris and Walters—Trent, Trenton, 7-12.
Harvey and Doane—Atlantic Garden, N. Y., 7-12.
Harvey Comedy Co.—Proctor's, Newark, 7-12.

VAUDEVILLE.

The Best Singing and Dancing Comedian in Vaudeville
JOHN W. WORLD.
—AND—
MINDELL KINGSTON
The Dancing Soubrette with the Grand Opera Voice.

Haskell, Loney—Orph., Denver, 29-March 9, Orph., San Francisco, 13-19.
Hatch Brothers—New Cross, London, 7-12.
Hawkins, Lew—Circle, N. Y., 7-12.
Hazlett, Mabel—Bijou, Milwaukee, 6-12, O. H., St. Paul, 13-19.
Heclow and Wheeler—Crystal, Pueblo, 7-19.
Henderson and Ross—Proctor's 23d St., N. Y., 7-12.
HELENA, EDITH—Empire, London, Eng., 18 March 19.
Henry, Eugene—Empire, Butte, Mont., 7-12.
Henry, Louise—Avenue, Pittsburgh, 7-12.
Hennessy, James A.—Chutes, San Francisco, 29-March 12.
HERBERT—Proctor's 23d St., N. Y., 7-12.
Hereford, Jessie—O. H., Chicago, 7-12.
Herrmann, Adelaide—Victoria, N. Y., 7-12.
Hickman Bros., Three—Keith's Bijou, Phila., 7-12.
Hill and Whittaker—Cook's, Rochester, 7-12.
Hill, Hamilton—Palace, London, 7-12.
Hines and Remington—H. and S., N. Y., 7-12, Empire, Hoboken, 21-26.
Hodges and Launchmere—Howard, Boston, 7-12.
HOGAN, ERNEST—Cook's, Rochester, 7-12.
Hood and Blentham—Pastor's, N. Y., 7-12.
Hoopers—Empire, Hackney, London, 14-19.
HOUDINI—Hippodrome, London, Eng., 5-April 9.
Howard's, Harry, Ponies—H. and S., N. Y., 7-12.
Howley and Leslie—Trent, Trenton, 7-12.
Hughes, Mr. and Mrs. Gene—New Cross, London, 7-12, Stratford, London, 14-19.
Humberti—Keith's, Boston, 7-12.
Hume, Ross and Lewis—Temple, Detroit, 7-12, O. H., Chicago, 14-19.
Jennings and Jewell—Savoy, Vancouver, 7-12, Orph., Everett, 14-19.
Jennings, Steve—Pastor's, N. Y., 7-12.
Jennings and Renfrew O. H., Chicago, 7-12.
Johnson and Wells—Howard, Boston, 7-12.
Johnstone, Menifee and Co.—Haymarket, Chicago, 7-12, Columbia, St. Louis, 14-19.
Johnson, Sabel, Shea's, Buffalo, 7-12.
JOHNSTONS, MUSICAL—Kernan's, Washington, 7-12, Academy, Pittsburgh, 14-19.
Jones and Sutton—A. and S., Boston, 7-12, Music Hall, Lowell, 14-19.
Jones, Irving—Keith's, Phila., 7-12.
Jones, Morris—Youngs and Sawyer, Ogden, Utah, 7-12, Elk, Pocatilo, Idaho, 14-19.
Jose, R. J.—Trent, Trenton, 7-12.
Juggling Johnson—Nouveau Cirque, Paris, 1-31.
Kaufman Troupe—Orph., Brooklyn, 7-12.
Keatons, Three—Proctor's, Newark, 7-12, Proctor's, N. Y., 14-19.
Keene, Mattie, and Co.—Pastor's, N. Y., 7-12, Empire, Hoboken, 14-19.
Kelly and Kent—Avenue, Pittsburgh, 7-12, Empire, Cleveland, 14-19.
Kelly and Massey—Edison, N. Yakima, 7-12.
Kenna, Charles—Mechanics', Salem, 7-12, Circle, N. Y., 14-19.
Kennedy and Rooney—Sheedy's, New Bedford, 7-12.
Kenton, Dorothy—Proctor's 5th Ave., N. Y., 7-12.
Keough and Ballard—Park, Youngstown, 7-12, Shea's, Buffalo, 14-19.
Kimball and Donovan—Haymarket, Chicago, 7-12.
Kitamura's Troupe—Avenue, Pittsburgh, 7-12.
Klein and Clifton—Temple, Detroit, 7-12, Jeffers, Saginaw, 14-19.
Klein-Ott-Nickerson-Bros.—Proctor's 23d St., N. Y., 7-12, Proctor's, Newark, 14-19.
Kummins Trio—Keith's Bijou, Phila., 7-12.
La Belle Pattie—Haymarket, Chicago, 7-12.
Lacentra and Devere—Casino, Worcester, 7-12.
La Moines, The—Empire, Sheffield, Eng., 7-12.
La Mondue, Frank—O. H., Chicago, 7-12.
Lane, Chris—Empire, Hoboken, 7-12.
Langdon, Hardie—Empire, Cleveland, 7-12.
La Tell Bros.—H. and B., Brooklyn, 7-12.
Latell, Ed—Keith's, Providence, 7-12.
La Tour, Irene and Zaza—Proctor's 125th St., N. Y., 7-12, Proctor's 5th Ave. 14-19.
Latimore and Leigh—Jackson, Mich., 7-12, Kalamazoo 14-19.
Lavelle's Dogs—Proctor's 5th Ave., N. Y., 7-12.
Lawrence, Al.—Columbia, St. Louis, 7-12, O. H., Chicago, 14-19.
Lawson and Namon—Haymarket, Chicago, 7-12.
Le Clair, Wm. G.—Shea's, Buffalo, 7-12.
Le Clair, John—Chase's, Washington, 7-12.
Leipzig—Keith's, Phila., 7-12.
Leonard Sisters—Star, Hamilton, 7-12.
Leonzo—Columbia, St. Louis, 7-12.
Le Roy and Walby—Proctor's 5th Ave., N. Y., 7-12.
Levey, Ethel—Chase's, Washington, 7-12.
Lloyd and Lyllian—Orph., Brooklyn, 7-12.
Littlefield, C. W.—H. and S., N. Y., 7-12.
Littlefield, Marion—Keith's, Boston, 7-12.
Litchfield, Mr. and Mrs. Neil—Orpheum, Denver, 7-13.
Lloyd, Herbert—Orph., Brooklyn, 7-12, Circle, N. Y., 14-19.
Lowe-Hughes Duo—Orph., San Francisco, 6-12.
Lucados—Trent, Trenton, 7-12.
Lukens, Four—Empire, Cleveland, 7-12.
Maakwoods, The—Cook's, Rochester, 7-12.
Macart's Dogs and Monkeys—Haymarket, Chicago, 7-12.
Mack, Eddie—Keith's, Providence, 7-12.
Mac and Mac—O. H., Nashua, N. H., 7-12, O. H., Waltham, 14-19.
Manila Quartette—Avenue, Detroit, 7-12.
Mantol and Lamb—Novelty, Ogden, 7-12.
Marcel's Art Studies—Haymarket, Chicago, 7-12, Columbia, St. Louis, 14-19.
Margina Tulbana—Orph., Kansas City, 6-12.
Marion and Drane—Fulton St., Brooklyn, 7-12.
Marion and Pearl—Proctor's 125th St., N. Y., 7-12.
Marinellas, The—Crystal, Milwaukee, 7-12.
Marlowe, Plunkett and Co.—Keith's Providence, 7-12.
Marsh and Sartella—Haymarket, Chicago, 7-12, Columbia, St. Louis, 14-19.
Martini and Maxmillan—Keith's, Providence, 7-12, Keith's, Boston, 14-19.
Martinetti and Grossi—Keith's, Boston, 7-12, Keith's, Phila., 14-19.
Matthews and Harris—Grand, Indianapolis, 7-12.
Mason-Keeler Co.—Orph., Omaha, 6-12, Orph., Kansas City, 13-19.
Maxwell and Dudley—Columbia, St. Louis, 7-12.
Mazuz and Mazette—Orph., Kansas City., 6-12.
Meakin and McCarty—Keith's, Phila., 7-12.
Melville and Stetson—Avenue, Pittsburgh, 7-12.
Menifee, Johnstone and Co.—Haymarket, Chicago, 7-12.
MEREDITH SISTERS—Baltimore 7-12, Poli's, New Haven, 14-19.
MURPHY, MR. AND MRS. MARK—Poli's, New Haven, 7-12.
McCarthy, Miles, and Co.—Orph., Omaha, 6-12.
McCord, Lewis, and Co.—Cincinnati, 7-12, Avenue, Detroit, 14-19.
McCoy, Violet B.—Howard, Boston, 7-12.
McCue and Cahill—Keith's, Providence, 7-12.
McLain Sisters—Howard, Boston, 7-12.
McMahon and Chappelle—Portland, Me., 29-March 12, Empire, Belfast, 14-19.
MEREDITH, JEROME, AND CO.—Temple, Detroit, 7-12.
Mitchell, O. M.—Proctor's 23d St., N. Y., 7-12.
Monroe, Mack and Lawrence—Poli's, Hartford, 7-13.
Montre, Martha—Avenue, Detroit, 7-12.
Moore, Tom—Tivoli, Leeds, Eng., 7-12, Hippodrome, Hull, Eng., 14-19.
Morris and Daly—O. H., Chicago, 7-12.
Morton, James J.—Keith's, Boston, 7-12.
Mortons, Four—Columbia, St. Louis, 7-12.
MOTOGIRL, LA CREATRICE—Hansa, Hamburg, Germany, 1-March 31.
Mudge, Eva—Keith's, Phila., 7-12.
Murphy and Francis—Howard, Boston, 7-12.
Murphy and Nichols—Poli's, New Haven, 7-12.
MURPHY AND WILLARD—Empire, Cleveland, 29-March 12.
Murray, Elizabeth—Davidson, Milwaukee, 7-12.
Murtha and Eastburn—Arch St., Phila., 7-12.
Musical Hoben—Keith's, N. Y., 7-12.
Musical Simpsons—Waldmann's, Newark, 7-12, London, N. Y., 14-19.
Nanno and Fairleigh—Pastor's, N. Y., 7-12.
Nation, Carrie—Empire, Hoboken, 7-12.
Naynon, Rose—Sheedy's, New Bedford, 7-12.
Nelson Family—Grand, Indianapolis, 7-12.
Nelson, Katherine—Keith's, Boston, 7-12.
Neff and Miller—Empire, Tacoma, 7-12.
Newman, Minnie and Mae—Unique, Salt Lake City, 29-March 12.
New York Newsboys' Quartette—Keith's, N. Y., 7-12.
Nirvana—Orph., San Francisco, 28-March 12.
Norman, Mary—Keith's, Providence, 7-12, Victoria, N. Y., 14-19.
Norrises, The—Cohoes, N. Y., 7-12, Plattsburg, N. Y., 14-19.
Newlin, Dave—Portland, Me., 7-12, Keith's, Providence, 14-19.
O'Brien and Havel—Nelson, Springfield, 7-12.
Orpheus Comedy Four—Keith's, Phila., 7-12, Keith's, N. Y., 14-19.
Orville and Frank—Proctor's 23d St., N. Y., 7-12.
Ott Bros.—Keith's, Phila., 29-March 12.
Pantzer Trio—Shea's, Buffalo, 7-12.
Parker's Dogs—Keith's, Phila., 7-12.
Pelletier, Dora—Proctor's 23d St., N. Y., 7-12.
Pelot—Keith's, Providence, 7-12, Mechanic, Salem, 14-19.
Personis, Camille—Lyceum, San Francisco, 7-12.
Peters, Phil and Nettie—Circle, N. Y., 7-12, Orph., Brooklyn, 14-19.
Pierce and Maizee Keith's, Boston, 7-12, Keith's, Pawtucket, 14-19.
Pinard and Te. Ty—Young's Pier, Atlantic City, 6-12.
Prentice Trio—Pastor's, N. Y., 7-12.

VAUDEVILLE.

SKETCH
FOR SALE OR ON ROYALTY.
A strong dramatic sketch, nothing like it in use; the kind that appeals to vaudeville audiences; a head-liner or nothing; requires good emotional woman, dramatic actor, and child about 6; very liberal terms to well known people; also beautiful musical act, good vehicle for choir singer to enter vaudeville; female. Address M. T. M., care MIRROR.

Primrose, Geo., and Foley Boys—H. and B., Brooklyn, 29-March 12.
Pryor Bros.—Keith's, Bijou, Phila., 7-12.
Pucks, Two—Poli's, Hartford, 14-19.
Rackett and Hazard—Gaiety, Birmingham, 7-12.
Radford and Winchester—Liverpool, Eng., 7-12, Belfast, Ireland, 14-19.
Ramsey Sisters—Main St., Peoria, 7-12.
Rastus and Banks—Howard, Boston, 7-12, Keith's, N. Y., 14-19.
Ray, John and Emma—Orph., Kansas City, 6-12.
Raymond and Caverly—Empire, Hoboken, 7-12.
Remington, Mayme, and Her Bungle Boo-loo Babies—Victoria, N. Y., 7-12.
Renzella and Belair—Pastor's, N. Y., 7-12.
Reynard, Ed F.—Olympic, Chicago, 7-12, Haymarket, Chicago, 14-19.
Rice and Elmer—Orph., Denver, 7-12.
Rice Family—Jacques', Waterbury, 7-12, Poli's, Hartford, 14-19.
Richards and Montrose—Columbia, St. Louis, 7-12.
Richards, Three—O. H., Chicago, 7-12.
Roberts, Hayes and Roberts—A. and S., Boston, 7-12.
Robertus and Wilfredo—Orph., Kansas City, 6-12.
Robisch and Childress—Comique, Seattle, 7-12, Edison, Tacoma, 14-19.
Rosaire—Keith's, Phila., 7-12.
Rose, Julian—H. and B., Brooklyn, 7-12.
RYAN, THOMAS J., AND RICHFIELD, MARY—Keith's Bijou, Phila., 7-12, Orph., Brooklyn, 14-19.
Sabel, Josephine—Tivoli, London, 7-12.
Sanford, Florilla—Arch St. Museum, Phila., 7-12.
Saona—O. H., Chicago, 7-12.
Sato, O. K.—Gotenburg, Sweden, Feb. 29-12.
Saunders, Chalk—Sheedy's, New Bedford, 7-12.
Senator Frank Bell—Proctor's 23d St., N. Y., 7-12.
Seymour and Dupree—Tivoli, Leeds, Feb. 29-7.
Shaw, Alice, and Daughters—Empire, Hoboken, 7-12.
Shaw, Allen J.—Pastor's, N. Y., Feb. 29-6.
Siddon Brothers—O. H., London, 7-12.
Silvas, Two—Orph., Omaha, 6-12.
Simon, Gardner, and Co.—Poli's, New Haven, 7-12.
Sloan and Wallace—Cook's, Rochester, 7-12.
Smirl and Kessner—Keith's, N. Y., 7-12.
Smith, W. H.—Proctor's 23d St., N. Y., 7-12.
Smith and White—Arch St. Museum, Phila., 7-12.
Smith and Sims—H. and B., Brooklyn, 7-12.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Orph., Omaha, 7-19.
Schotte, Gertrude—Avenue, Detroit, 7-12.
Spadoni—Temple, Detroit, 7-12.
Spaulding—Arch St. Museum, Phila., 7-12.
Stephens, Paul—Avenue, Pittsburgh, 7-12.
Stewart and Desmond—Arch St. Museum, Phila., 7-12.
Steward and Raymond—Proctor's 125th St., N. Y., 7-12.
Stewart, Belle—Pastor's, N. Y., Feb. 29-6.
Stewart, Cal—Proctor's 125th St., N. Y., 7-12.
St. Clair Sisters—Avenue, Detroit, 7-12.
St. Onge Brothers—Keith's Bijou, Phila., 7-12.
Stuber, Fred S.—Proctor's, Newark, 7-12.
Sullivan and Weston—Keith's, N. Y., 7-12.
Sully, Lew—Orph., Brooklyn, 7-12.
Sullyway Brothers—Keith's, Boston, 7-12.
Swickard, Mr. and Mrs.—Euston, London, 7-12, Paragon, London, 14-19.
Sylvester, Lawrence—Criterion, Tampa, Fla., Feb. 29-19.
Talbot and Roberts—Grand, Indianapolis, 7-12.
Tannen, Jules—Keith's, N. Y., 7-12.
Tegge and Daniels—Columbia, St. Louis, 7-12.
Terry and Lambert—Empire, Cardiff, 7-12, Empire, Swansea, 13-19.
Thayer, Joe—Nashua, N. H., 7-12.
Theo-Jack Trio—Proctor's 23d St., N. Y., 7-12.
Thorne, Mr. and Mrs. Harry—Empire, Hoboken, 6-12, H. and S., N. Y., 14-19.
Thropp, Clara—Orph., San Francisco, 6-19.
Thurston, Howard—Chase's, Washington, 7-12, Empire, Cleveland, 14-19.
Tierney, J. T.—O. H., Indianapolis, 7-12, Columbia, Cincinnati, 13-19.
Till's Marionettes—Proctor's 5th Ave., 7-12.
Toledo and Price—Sheedy's, New Bedford, 7-12.
Toozoonin Arabs—Keith's, N. Y., 7-12.
Trask and Gladden—Arcade, Toledo, 6-12.
Travers, Roland—Edison, Winnipeg, 7-19.
Travesty Band—Avenue, Detroit, 7-12.
Two American Macs—Cook's, Rochester, 7-12.
Urquahart—Colonial, Cleveland, 7-12, Avenue, Detroit, 14-19.
Usher, Claude and Fanny—Pastor's, N. Y., 7-12.
Valmore and Horton—Columbia, Cincinnati, 7-12, Maryland, Baltimore, 14-19.
Van Foosen and Macomley—Keith's Bijou, Phila., 7-12.
Van, Gladys—Portland, Me., 7-12, Keith's, Providence, 14-19.
Vance, Clarice—Pastor's, N. Y., 7-12.
Vassar Girls—Orph., Los Angeles, Cal., Feb. 29-12.
Village Choir—Poli's, New Haven, 7-13, Poli's, Hartford, 14-20.
Waldon, Max—Cook's, Rochester, 7-12.
Ward and Curran—Avenue, Pittsburgh, 7-12.
Warren and Blanchard—Duquesne, Pittsburgh, Feb. 29-12.
Watrous, Mr. and Mrs. H. W.—Keith's, Phila., 7-12.
Wayburn's, Ned, Minstrel Misses—Proctor's 23d St., N. Y., 7-12.
Welson Troupe—Orph., Omaha, 6-12.
Wems Brothers—Haymarket, Chicago, 7-12.
Wenona and Frank—Proctor's, Albany, 7-12.
Wesson, Walters and Wesson—Orph., Omaha, 6-12.
West and Van Sicklen—Maryland, Baltimore, 7-12, Proctor's 5th Ave., N. Y., 14-19.
White and Simmons—Orph., Omaha, 7-12.
White and Stuart—Keith's, Phila., 7-12.
Whitney, Anna—Keith's, Boston, 7-12, Keith's, Phila., 14-19.
Welcher, Lynn—Avenue, Detroit, 7-12.
Wilkens and Curren—Bijou, Richmond, Va., 7-12.
Wise and Milton—Columbia, St. Louis, 7-12.
Wood and Ray—H. and B., Brooklyn, 7-12.
Wright, Mr. and Mrs. John B.—Parlor, Everett, 7-12.
Yalta Duo—Orris Brothers' Circus, Feb. 8-April 10.
Yeamans, Jennie—Cook's, Rochester, 7-12.
Yorke and Adams—Proctor's 5th Ave., N. Y., 7-12.
Young, Ollie—O. H., Chicago, 7-12.
Zarnes, The—Keith's, Boston, 7-12.

MATTERS OF FACT.

The New Blinn Theatre, at Frankfort, Ind., which plays but two attractions a week, has been rewarded with splendid business. It is one of the finest theatres in the State and is managed by E. Langbrake, who has open time immediately following the Lenten season.

An Oriental magician, just from the East, wants a manager as partner, and should be addressed "Turkish Troupe," care this office.

March and April time are offered to good attractions at the Williams Opera House, Chanute, Kan., managed by F. Lee Williams.

M. Armbruster and Sons, the well-known scenic artists of Columbus, O., make a specialty of building scenery for road productions, and have some of the best facilities for the handling of large contracts. Since the Chicago disaster local fire boards have issued edicts requiring fire proof scenery. Armbruster and Sons have increased facilities for this style of work. Estimates are cheerfully furnished.

The new Hetrick Theatre, at Chanute, Kan., which has only been open since Jan. 18, reports capacity business since its opening. The house is now being booked for next season with high-class attractions.

The New York School of Acting, located at 1204 Broadway, promises to teach the art of acting in all its branches by a mail course. A prospectus will be sent from the offices of the school to interested aspirants.

T. N. Winnett, the play agent, with offices at 1402 Broadway, has a dramatic version of Parsifal, complete with printing and orchestra arrangements, which he will let to first-class stock companies.

The Connellsville Theatre is located in the heart of that thriving Pennsylvania city. It is a modern up to date house, and its management is popular with the local theatregoers. Manager Fred Robbins has some open time during the present season.

A well-known young star now on tour with his company is open to receive a proposition from a responsible manager for next season. He may be addressed as "Star," care of this office.

Altoona and Johnstown, Pa., have not suffered in the general depression of business, reports of big receipts emanating from these cities at regular intervals. Some good time in the early Spring is still to be had by applying to I. C. Mishler, State Street Theatre, Trenton, N. J.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Mr. and Mrs. Sidney Drew are headliners at the Chicago Opera House this week. Others are Three Richards, Charles Ernest, Edmund Day and co., Frank O'Brien, Ollie Young and Brother, Flo Adler, Bryant and Saville, Herr Seona, Constantin Sisters, Frank La Mondue, Jennings and Renfrew, Jessie Hereford, Morris and Daly.——Haymarket: Marcel's pictures, Falke and Semon, Macart's dogs and monkeys, Gallagher & Barrett, Menefee Johnson and co., Hal Merritt, Eckert and Berg, Lawson and Nanon, Marsh and Sartella, Brandon and Wylie, the Beemers, Kimball and Donavon, La Belle Pattie, Wems Brothers.——Cleveland's: Jules and Ella Garrison, Dollar Troupe, Hickey and Nelson, Carmencita, Dollie Theobald and Eddie Powers, Barrett Brothers, Leo and Chapman, Devany and Allen Bailey and Spiller.——Trocadero: Rents-Santley Burlesque co.——Clark Street Museum: Keating and Goodwin, Oliver Wilbur, Maude Delmar, Clark and Whiting, and moving pictures.——Items: Press Expert George E. Hatcher, of the Haymarket and Chicago Opera House, and Treasurer Louis Smith, of the latter, have both been seriously ill recently, but are recovering.—Herbert Gould, kinodrome operator at the Haymarket, died last week.—Four rows of the Haymarket gallery will be opened next week, and the Chicago Opera House gallery was opened this week.—Lafayette, after making a hit at the Haymarket, went to St. Louis for a week, and last Monday at 2 a.m. left to open Monday matinee at Chicago Opera House. His carload of scenery and props was delayed and later a wheel of the car broke en route, but by a great effort the whole co. got together late in the afternoon.—Hits at the Haymarket last week by Bartlett and Collins in a grotesque melange, Al. Lawrence in monologue, and the Mortons. Francesca Redding pleased in a new sketch.

O. L. COLBURN.

BOSTON, MASS.—Will M. Cressy and Blanche Dayne head the bill at Keith's in The Key of C. Others are James J. Morton, Katherine Nelson, Carmen Troupe, Franz Humberty, Martinetti and Grossi, Pete Baker, the Brittons, Sullugway Brothers, the Zarnes, Marion Littlefield, the Gottlobs, Cunningham and Lord, Pierce and Mazie, and the biograph.——At the Howard Athenaeum Roberts, Hayes and Roberts are the leading feature, closely followed by Dillon Brothers, Dooley and Fowley, Carmen Sisters, Finlay and Burke, Murphy and Frances, Violet B. McCoy, Hodges and Launchmere, Hall and Hughes, Johnson and Wells, Burnett and Weyerson, McLain Sisters, Tom Hardie, F. Alan Coogan, and the kinetograph.——The Gay Masqueraders are at the Palace. Olio: Ida Emerson, Post and Clinton, Benny Welch, Annie Hart, Conroy and McFarland, and the Busch-Devere Trio.——With the Reilly and Woods co. at the Lyceum this week are Bonita, Pat Reilly, Nat Le Roy, Troubadour Four, Craig and Ardell, George and Lilla Brennan, and Emily Beaupre.——The vaudeville acts at Austin and Stone's this week include Gladys De Marco, Grafton Coyne, Dorothy Blodgett, Millie Robbins, the Lippincotts, Cole and Spencer, Jones and Sutton, Jim and Celia Welch, Wilson and Demondeville, and Sunderland and Foeda.——Items: A new feature will be introduced at Keith's next week in the person of Annie Abbott, the Georgia magnet, who has been seen here before, but never as a vaudeville entertainer.—A. Paul Keith has returned from South Orange, N. J., where he went to be usher at the wedding of Harry Howard Battenle, one of his classmates at Harvard.

JAY BENTON.

DENVER, COL.—Orpheum (Lee Haney, mgr.): The best bill since the Orpheum Show appeared here was presented week Feb. 22. The average was good, fine, in fact, and there were many single acts of superlative merit. Best of them all was Fanny Rice. Her character "dolls" had never been seen here before and took splendidly. Farmer Jones' pigs were fair, but what can you expect of a pig? Clara Hess sang well, and the Barrows-Lancaster co. were extremely happy in their acting. Clara Throop, of the co., is one of the unfortunates of the Chicago calamity who was fortunate enough to secure a vaudeville berth. The Swedish Ladies' Quartette, with its quaint costumes and not quite so quaint dialect, merited its large share of applause. Xylophone soloists of the first rank are the Lowe-Hughes Duo, while the Fortuni Brothers are full of skillful horseplay.——Novelty (Henry Lubelski, mgr.): Week 22 had one of the best of ragtime violinists. He played to seven encores before he had to beg off. He bore the "ragtime" name of Button. McPherson and Harrison turned out a good illustrated song, while Kitchie and Richards were first-class acrobats. Greenwald and Murella were lively dancers. Addison and Livingstone were billed as refined sketch artists, and with the "refined" left off the billing was all right.——Crystal (F. Adams, mgr.): Played to large houses throughout the week. Frank Cushman was the headliner and did very clever monologue work. Al. Hovet had lots of sport with his electrical musical instruments and amused. The La Strange Sisters were exceptionally good dancers. Martin and Perkins in songs, Harris and Davis as acrobats, and W. A. Knox in illustrated songs made up the balance of the programme.

WILLIARD PACKARD HATCH.

PHILADELPHIA, PA.—Keith's New Theatre 7-12 presents Clayton White, Marie Stuart and co., Foy and Clark, Eva Mudge, Irving Jones, Parker's dogs, Orpheus Comedy Four, Mr. and Mrs. H. L. Waterous, Meakin and McCarthy, Rosaire, Delphino and Delmora, May Evans, Leipsig, Cornella and Eddie, Clifford and Harvey, and the biograph. Business continues very large.——Keith's Bijou presents Otto Brothers, German comedians, who made a big hit at Keith's New Theatre last week; Helene Gerard, Ryan and Richfield, Aerial Smiths, Hickman Brothers, Mildred Glover, St. Onge Brothers, Kumin's Trio, Pryor Brothers, Christian and Turner, Van Fossen and Macauley, Hubert Deveaux, and the biograph. Business good. The change from vaudeville to the stock co. takes place April 4.——At the Trocadero The Kentucky Belles appear. Burke Brothers, Grady and Graham, Halley and Meehan, Aline and Hamilton, Claire Maynard, and Etta Bastedo are in the olio.——The Lyceum has The Trocadero Burlesquers. Business, capacity. Cherry Blossoms 14.——The Arch Street Museum shows Stewart and Desmond, Spaulding, George B. Carr, Devene and Shurtz, Florilla Sanford, Murtha and Eastburn, and Smith and White.

S. FERNBERGER.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.; Louis Kilby, res. mgr.): The attraction week Feb. 29 drew the customary big crowds. The bill was Brown and Bartoletti, Arthur A. Whitelaw, Smith and Fuller, Hal Godfrey and co., Piccolo Midgets, Dillon Brothers, Rosa Nanon's tropical birds, and the electrograph.——Items: A monster subscription benefit will take place at this theatre early in April in aid of the Hartford Hospital. The matter is being arranged by the foremost society people, and already five boxes have been subscribed for at $1,000 each and several seats in the orchestra at $100 each. It is significant of the standing of this theatre with the local "400." Probably no vaudeville theatre in the country has been favored like this. Mr. Poli generously contributes the use of the house and attaches and the booked attractions for that evening.——Hoey and Lee were obliged to cancel owing to illness, to the great disappointment of their many admirers here.

A. DUMONT.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): Al. Shean and Charles L. Warren were top liners week 29-5, and pleased nightly with their burlesque, Quo Vadis Upside Down. Monroe, Mack and Lawrence were a close second in a sketch from the pen of the versatile Charles Horwitz, entitled The Two Senators. The Rice Children in violin playing and dancing won many recalls. Mayme Remington and her Bungle-Boo-loo Babies, Mitchell and Manon, John and Bertha Gleason, assisted by Fred Houlihan; the Seyons and the electrograph made up the olio. For the week of 7-12 Louis Simon and Grace Gardner, Village Choir, Melrose Troupe, Laura Gunto, Mr. and Mrs. Mack Murphy, and others.——Items: Bertie Fowler spent Sunday with friends in this city.—Mr. Poli has recovered from the grip and is arranging for a short trip South with Mrs. Poli.—It is rumored that Mr. Poli will add another theatre to his string next season.

JANE MARLIN.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): Helene Girard and her horses, Carmen Troupe, and Le Roy and Clayton in A Horse on Hogan were the features of the bill Feb. 29-3. There also appeared John World and Mindell Kingston, Frank Gardner and Lottie Vincent, Martinetti and Grossi, C. W. Littlefield, the Brittons, Sophie Burnham, Bijou Russell, Fred and Amy Gottlob, the Zarnes, and Cunningham and Lord. Large business, 7-12: Mary Norman, Delmore and Lee, Mr. and Mrs. Perkins Fisher, Ed Latell, McCue and Cahill, John Donahue and Mattie Nichols, Martini and Maxmillian, H. V. Fitzgerald, Marlow, Plunkett and co., Eddie Mack, Carlotta Delmar, Althea Twins, Pelot, and biograph.——Westminster (George H. Batcheller, mgr.): The Gay Masqueraders week 29 drew well and gave a pleasing entertainment. World Beaters 7-12.

HOWARD C. RIPLEY.

ST. LOUIS, MO.—Headline offerings at the Columbia Feb. 28-6 were Mr. and Mrs. Sidney Drew in When Two Hearts Are One, Edmund Day in Shipmates, and James J. Corbett, who offered a new budget of stories. Charles Ernest, a St. Louis favorite, and Frank O'Brien, tramp monologist, were other good features. For 7-13 the Four Mortons, Richards and Montrose, Al. Lawrence, Maxwell and Dudley, Bartlett and Collins, Tagge and Daniels, Wise and Milton, Beatrice Moreland, Clara Ballerini, Ballerini's dogs, Leonzo, and the kinodrome.——Sheridan's City Sports came to the Standard 6 for a week's stay. Adelaide Marsden, Rensetta and La Rue, Mills and Beecher, and Palfrey and Morrill made hits.

J. A. NORTON.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Moonlight Maids came in Feb. 29-3 and made good to fine business. The burlesque is continuous, with specialties between the acts. M. E. Hanley is the burlesque comedian and is an artist. The olio has Marie Rogers, Frederick Brothers and Burns, Toma Hanlon and Dave Ferguson, Fields and Woolley, and Rice and Provost. Sam Devere's co. 7-12. Harry Bryant's co. 14-19.——Items: Joseph Barnes and his trained ponies are quartered here.—Appearing at the Jersey City Club 27 were the Phoenix Quartette, Frank Fogarty, Mildred Hanson, Add. W. Hoyt, and Richard Chantrell, and Ivy Schuyler. The latter's new travesty on Cleopatra is a winner.

WALTER C. SMITH.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Ned Wayburn's Minstrel Misses opened Feb. 29 and set the city talking. S. R. O. has been the rule here twice daily. Adolph Zink, Bailey and Madison, Cal Stewart, James R. Adams, Dorothy Kenton, and Moran and Markey make one of the strongest bills of the season. Proctor's Stock co. in Love in Harness 7.——Gaiety (Agnes Barry, mgr.): Rather than disappoint the patrons by presenting an inferior attraction the house was dark 25-27. The Brigadeiers Burlesquers filled the house at each performance 29-2. Metropolitan Burlesquers 3-5.

CHARLES N. PHELPS.

NEWARK, N. J.—Proctor's: The same high standard of amusement entertained large houses Feb. 29-5. Wright Hunting and co., McWatters, Tyson and co., Mr. and Mrs. Jimmy Barry, Libby and Trayer, Crawford and Manning, Orville and Frank, Irene Franklin, and the Auers.——Waldmann's: The Cherry Blossom Burlesquers entertained large houses 29-5. The olio included Seymour and Hill, Spencer and Held, New York Comedy Four, Orletta, Held and Orletta, and the Alpines. Weber's Parisian Widows 7-12.

FREDERIC T. MARSH.

WASHINGTON, D. C.—Chase's bill week 7 presents Harry Gilfoil, Thurston, Anna Caldwell, Ethel Levey, Charles H. Burke, Grace La Rue and the Inky Boys, John Le Clair, Bellman and Moore, and the vitagraph. Next week, Mabel McKinley, Williams and Tucker, and others.——Rush's Bon Ton Burlesquers are at Kernan's Lyceum, with the Empire City Quartette, Williams and Alene, and others. Al. Reeves' co. 14.

JOHN T. WARDE.

TOLEDO, O.—Arcade: Harry Glazier and co. appeared in new skit called The Morning After week Feb. 28-5. Wilfred Clarke and co. put on one of the funniest playlets ever seen at this house. Hardie Langdon made a hit with her songs. Barr and Evans kept the house convulsed. Baader and Lavelle had a great bicycle act, and Bryant and Seville did a good musical turn. Mike Scott, a dancer, was well received.

C. M. EDSON.

TORONTO, CAN.—Shea's (M. Shea, mgr.): The house was filled at every performance Feb. 29-5, when a strong bill was presented, including Watson, Hutchings, Edwards and co., Cole and Johnson, George H. Wood, Trovollo, Lavender and Thomson, Elsie Janis, Pierce and Maisee, A. Silvano, and the kinetograph.——Star (F. W. Stair, mgr.): Houses were good at this popular burlesque house 29-5.

STANLEY McKEOWN BROWN.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Utopians opened the week to a crowded house Feb. 28 with a very good bill. The olio was given by Nice and Coy, the Louisiana Girls, Anderson and Wallace, George B. Alexander and co., Madden and Jess, Emmerson, Emmonds and Emmonds, and George H. Diamond. Irwin's Big Show 6-12.

CLAUDE L. N. NORRIE.

BALTIMORE, MD.—Vesta Tilley heads a splendid co. at the Maryland. It includes Wright Huntington and co., West and Van Siclen, Borani and Nevarro, Genaro and Bailey, and the Meredith Sisters. George Primrose's co. will follow.——Al. Reeves and co. are at the Monumental. Trocadero Burlesquers 14.

HAROLD RUTLEDGE.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business excellent week Feb. 29-5. Bill included Blind Tom, T. Nelson Downs, De Witt, Burns and Torrence, Pete Baker, James F. Kelly and Dorothy Kent, Three Puiriers, Klein and Clifton, and the kinetograph. Week 7-12: Ernest Hogan, Union Gatling Gun Guards, Sloan and Wallace, Max Waldron, Eleanor Falk, Hill and Whittaker, the Mankwoods, and the kinetograph.——Item: Manager McCallum has endeared himself to our Fire and Police departments by his action during the terrible conflagration here Feb. 26. The Cook Opera House was cut off by the fire lines and the house was necessarily closed to the public. Mr. McCallum ordered refreshments hurried to the house, and then threw the doors open to the worn out firement and policemen of this city, Syracuse and Buffalo, and the popular manager, assisted by Chief Usher Jimmie Clancy and Mert Clark and attaches, labored like a Trojan in catering to the exhausted fire fighters. Manager McCallum is praised by the entire city.

DETROIT, MICH.—Helen Bertram leads the attractive bill at the Temple Feb. 29-5 and was accorded a royal welcome from her many admirers in this city. She sings with the same charm that made her so great a favorite in comic opera. John C. Rice and Sally Cohen have a roaring farce in The Kleptomaniacs. The Union Gatling Guards, Sandor Troupe, the Mankwoods, the Quaker City Quartette, Tom Brown and Miss Nevarro, Josephine Gassman and her pickaninnies and the kinetograph views are interesting. Blind Tom 7.——The Avenue Theatre 29-5 features Johnstone Bennett, who offers A Quiet Evening at Home. Tom Nawn and co. are back again with Pat and the Genii. The Five Nosses in their pretty musical novelty are great favorites. The Four Nightons, Sallie Stembler, Arthur Buckner, Mr. and Mrs. Gardner Crane, the Holdsworths, Brandon and Wiley, and the kinetograph pleased.

TRENTON, N. J.—New Trent (Edward Renton, mgr.): Large audiences Feb. 29-5. Edmund Hayes and co. in A Wise Guy are fine. Ward and Curran in The Terrible Judge are meeting with success. Rio Brothers are doing some wonderful feats. Colby and Way are good. Gilroy, Hayes and Montgomery in Pink Eye Pete, Two Pucks and Kit Carson on the biograph are excellent. John F. Clark is making a hit. Week of 7: Charles T. Ellis and co., Harris and Walters, Blockson and Burns, James Richmond Glenroy, Howley and Leslie, the Lucados, and Richard J. Jose.——Item: Judge Macpherson in the City District Court has announced his decision in favor of the defendant in the case of Timothy Barrett against Edward Renton, manager of the Trent. Barrett, who is known on the stage as Tim McMahon, sued Manager Renton for $300 for false arrest.

HOBOKEN, N. J.—Empire (A. M. Bruggemann, prop.): A Varied bill of unusual merit Feb. 29-6 to large business. Mr. and Mrs. Mark Murphy headed the bill and received much applause. Frank Bush made a decided hit, as did also Barrington and Mayo in A Vaudeville Partner Wanted. May Edouin and Fred Edwards in A Bachelor's Dream were very amusing, and the Majestic Musical Four were very entertaining. The Rio Brothers did some clever acrobatic work. The Bijou Circus was a good presentation and the views of the coming St. Louis Fair were well received. Week 7-14: Carrie Nation, Alice Shaw and Daughters, Mr. and Mrs. Harry Thorne and co., Raymond and Caverly, Flood Brothers, and others.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): One of the best bills of the season opened Feb. 29-5 with Henry Lee and co. Mr. Lee's impersonations were excellent. Elfie Fay is a clever comedienne. Lewis McCord and co. in Her Last Rehearsal deserve special mention. Valmore and Horton, Georgia Gardner and Joseph Maddern, Talbot and Rogers, Ford and Wilson, Sherman and De Forest also scored; good bioscope pictures. Fine houses. Nelson Family, Matthews and Harris, and others 7-12.——Empire (Charles Zimmerman, mgr.): Phil Sheridan's City Sports co. 29-5. Good performance to good houses. Robie Knickerbockers 7-12.——Unique: Frank and Ida Williams, Brown and Evans, and an afterpiece called Around the Grocery Store. Moving pictures.

LONDON, CAN.—London Opera House (Alex Harvey, mgr.): Cherry and Bates, Roberts, Hatch Brothers, Leonard Sisters, Trask and Gladden, Mona, Marinella, Larkins and Patterson, and the kinetoscope made up a strong bill Feb. 29-5.——Items: La Belle Agetta, dancer, was booked for this week, but she closed after the first performance. Mona, Marinella took her place.—Owing to the bad train service the Hatch Brothers were not able to get here from Buffalo in time for Monday night's performance, but appeared on Tuesday.—Manager Harvey announces that this will practically close his house for the season, but there may be a few more bookings, though no definite arrangements have been made yet.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Week Feb. 29-7: Malcolm, Zell, Bates and Ernest, Dena Julliens, the Nellos, Hal Merritt, Newell and Niblo, De Mora and Graceta, and the Peoriascope. Good bill, with Bates and Ernest and Hal Merritt big favorites.——Weast (P. A. Weast, prop.): Royal Japanese Troupe, Otona, Adair and Dohn, the Finnegans, and Lewis Chapin. Bill excellent; good attendance.——Jacobs (A. F. Jacobs, prop.): Week of 29-7: Frees Brothers, Genett Sisters, Bingham and Gable, and Pingle and Kenwood. Taking well.——Item: P. A. Weast will shortly retire from his theatre business, and the business will be taken hold of by C. F. Bartson.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Week Feb. 22 found our old friends Snyder and Buckley back once more. Blatz Wants a Drink kept every one in great humor. Van and Beaumont put on My Busy Day and seemed to please. Rice and Elmer, comedy gymnasts, are among the best in that line that we have had. Thorne and Carleton got off a few tests that pass. Holdovers were Stuart Barnes, Robertus and Wilfredo, Two Silvas, and moving pictures.——Chutes Park (Hy. Koch, mgr.): Ellery's Royal Italian Band and the James Ladies' Band and Orchestra are slated as indefinite.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, mgr.): Great local enthusiasm is being aroused Feb. 29-6 by the Melrose Troupe of acrobats, who are residents of Bridgeport. The rest of the good bill is furnished by Paul Barnes, Bedini and Arthur, Clayton Kennedy and Mattie Rooney, Mr. and Mrs. Harry Thorne and co., Antrim and Peters, the Golden Gate Quartette, and the electrograph.——Items: Some splendid floral gifts were received by the Melrose Troupe 29, the finest being a four-foot horseshoe of roses.—An innovation of Manager Poli is a series of "leap-year parties," which rouse local jollity.

SPRINGFIELD, MASS.—The Behman Show week Feb. 29 at the Nelson gave Springfield a taste of a type of vaudeville not so frequent as it should be here, and good houses prevailed. Russell Brothers, Felix and Barry, Burton and Brooks, Sullivan and Pasquelena, Rossow Midgets, Charlie Rossow, and the Livingstons made up a splendid bill.——The Grand Opera House did a good business with The Trocaderos on a return 25-27, and was dark till 3, when The Blue Ribbon Girls appeared. In the olio were Leroy and Le Vannion, Cook and Hayes, and others.

STOCKTON, CAL.—Unique (Lou Bublert, mgr.): Week ending Feb. 27 to full houses: Dacey and Chase, Lester T. Downey, the Lo Salles, Ben Williams, Oro and Oro, Mealey and Mullery, and the Three Kuhns, who carried off the honors of the week. Train robbery on the bioscope.——Novelty (Alex Kaiser, mgr.): Week ending 27 to packed houses: Mr. and Mrs. Barr, Harry Lorraine, Burdell and Zurrelli, John Coburn, Owens and Owens, the Great Creswell, Southern Quartette, and moving pictures.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): An exceptionally fine bill Feb. 29-7 and the attendance is most satisfactory. Valerie Bergere and co. in their second week are pleasing, and the Girl with the Auburn Hair is an attractive feature. Nichols Sisters, Duffy, Sawtelle and Duffy, Robinson and Grant, Joe Flynn, Madge Maitland, and the animated views make up an entertaining bill.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): Another excellent bill week Feb. 29 is attracting usual crowded houses. It includes Mr. and Mrs. Perkins Fisher, Charles Kenna, McMahon and Chapelle, Herbert Lloyd, Lillian Lilyan, Pitching Brothers, Milt and Maud Wood, Rena and Smith, and the biograph. Week 7: Le Roy and Clayton, Nora Bayes, Harper, Desmond and Bailey, Dave Nowlin, Ascott and Eddie, John Geiger, and the kintograph.

SALT LAKE CITY, UTAH.—Bon Ton (Sawyer and Young, mgrs.): Week Feb. 22 Lyne and Leonard, Gladys Carlisle, Quinn Trio, Bert Jackson, Mabel Howard, and kinetoscope. Good business.——Novelty (Joseph Petre, mgr.): Cunning, Howard and Gaines, La Petite Fil, J. P. Quinn, kinetoscope. Good business.——Unique (W. R. Gourley, mgr.): Jean Wilson, Fox and Summers, Courtney, Meyer and Mason, kinetoscope. Packed houses all week.

NEW BEDFORD, MASS.—Sheedy's (Theodore R. Bayliss, mgr.): Week Feb. 29-5: Gillette's dogs, Yankee Comedy Four, Mack and Elliott, Fredo and Dare, Spitzel Brothers, Clifford and Harvey, Lillian Murtha, and the vitagraph. House always crowded. Week of 7-12: Rosa Narvion's birds, Fitzgibbon Trio, Kennedy and Rooney, Toledo and Price, Chalf Saunders, three Gardner Children, Bertie Fowler, and the vitagraph.

WALLA WALLA, WASH.—Star (Vern La Vern, mgr.): Phenomenal business week Feb. 21-28. The Ed Redmond Dramatic co. was the attraction. The Lighthouse Robbery, Miss Hursey from Jersey, The World Against Him, My Lady Nell, The Mountain Girl, Bowser's Broom Friend, Friendship and Love, and Risen from the Dead were the plays. Co. is very good and is giving excellent satisfaction.

BUFFALO, N. Y.—Shea's offered week Feb. 29-5 Ned Wayburn's Pony Ballet, George C. Boniface and Bertha Walsinger, Midgeley and Carlisle, Four Holloways, Musical Dale, Jack Norworth, Louise Dresser, and Johnson, Davenport and Lorella. Next week, Eddie Foy.——The Lafayette presented Harry W. Williams' Imperial Burlesquers, which proved one of the best of the season. Merry Maidens 7-12.

SOUTH CHICAGO, ILL.—New Calumet (John T. Conners, mgr.): After having been closed by the Chicago City Council since the fire, will reopen 14 as a continuous vaudeville theatre, running every night at 10-20-30 cent prices. A new asbestos curtain and all other requirements demanded by the Council are being installed.

WORCESTER, MASS.—Park (P. F. Shea and Alf T. Wilton, lessees and mgrs.): Reilly and Wood's co. Feb. 29-3 drew large houses to one of the best attractions of the season. It included Pat Reilly, the Brennans, Craig and Ardell, Bonita and her picks, Nat Leroy, and the Troubadour Four. Weber's Dainty Duchess co. 7-12.

ST. JOSEPH, MO.—Crystal (J. E. Jackson, mgr.): Feb. 21-27: William H. Windon, Dell and Fonda, H. C. Sloan, Two Little Pearls, Paul La Crotx, Connors and Connors, and Cosman's moving pictures. Capacity continues the rule. Week 28-5: Chevriel, Sutton and Patterson, H. C. Sloan, Carlos Dady, the Pierces, Jessie Phillips, and Cosman's moving pictures.

SAGINAW, MICH.—Jeffers Theatre (T. D. Bamford and Sam Marks, mgrs.): Emmett Corrigan and co., Esmeralda, Brandon and Wiley, Two Hewitts, Mehan's dog circus, and Esmeralda Sisters Feb. 22-28. Excellent business. Emmett Corrigan and co., Two La Monts, Foster and Foster, and Babb and Gage 29-6.

MINNEAPOLIS, MINN.—Rice and Barton's Big Gayety co. played to big business at the Dewey week Feb. 28-5, presenting two clever burlesques and an olio including Charles H. Mackie, Orloff Troupe, Garnella and Shirk, International Four, Lillian Washburn, and Ada Lane.

MONTREAL, CAN.—Royal (Sparrow Amusement Co., mgrs.): The Dainty Duchess Burlesquers opened to a good business Feb. 29 and pleased. The olio is attractive, the chief features being Zimmer, Hayes and Suits, Allan and Evans, and Jordan and Hervey. Brigadiers 7-12.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): The Jolly Grass Widows presented a clever bill Feb. 29-5 to good houses. Joe Howard and Nat Fields played important parts and pleased. Bowery Burlesquers 7-12.

SAN ANTONIO, TEX.—Orpheum (M. A. Tally, prop.; E. J. Tally, mgr.): Frank Melville and Helen May, Baby Lucile, the Moulthrops, Billy Price, and The Great Train Robbery week Feb. 21-28 to very good business; pleased.

CHEYENNE, WYO.—Crystal Theatre (Otis Laurie, mgr.): Kalacratus and Le Cill are worthy of special mention Feb. 22-29. Business large. Orr and Monroe, Jack and Paul, Harry Walton, Lottie Talbot, Chips, and the biographiscope 1-7.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): Mr. and Mrs. Lote Silver, the Typewriter Girls, Tom Browne, Richard Barry and Virginia Johnson, Owley and Randall, Dolline Cole, Belle Gordon, and the Lucidos Feb. 29-5; fair houses.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Adelaide Herrmann, Lew Bloom and Jane Cooper, Fleury Trio, Kumins Trio, Jeanre and Elsworth, Wyman and Gardner, Johnson and Wells, and the electrograph are pleasing large audiences Feb. 29-5.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): The High Rollers gave an attractive entertainment to large patronage week Feb. 28-5. The Three Lelliotts gave a good musical act. How and Scott, Carrie Franklin, and Abbie Carlton scored.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week Feb. 29-5 Frank Keenan and co., Pantzer Trio, Sparrow, Phil and Nettie Peters, Ferguson and Beeson, Dolly Jordan, Eddie Martyne, and kinodrome to big houses; good bill.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Feb. 29-5 Norton and Russell, Dot Pullman, Jackson and Douglas, Mae Lester, Barr and Renton, and James D. Proudlove. Large business.

LOUISVILLE, KY.—Robie's Knickerbocker Burlesquers opened Feb. 28 at the New Buckingham. In the co. are Frank Finney, Reid and Gilbert, Hawthorne and Burt, and the Amatos. Clark's Royals 6.

COLORADO SPRINGS, COL.—Empire (A. H. Hagen, mgr.): Miss Pelletier, E. Will Benzley, Tommy Williams, Ted McKenna and trick dog, and National Trio to capacity houses Feb. 22-27.

MARYSVILLE, CAL.—Novelty (Brome and Woods, props.): Week ending Feb. 27; fair attendance; pleasing performances. 29-5: Olivio, Lola Fawn, Browne, and moving pictures.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): American Burlesquers pleased usual big crowds Feb. 25-27. Good co.; satisfactory performance. Thoroughbreds 3-5.

RICHMOND, IND.—Gennett Theatre (O. G. Murray, mgr.): Through the Center of the Earth 3. Field's Minstrels 5. Vogel's Minstrels 18.

WINONA, MINN.—Bijou (Harvey and Hasbrouck, mgrs.): Professor Burnette, moving pictures, Daily and Kelso, Della Wilson, Clever Conroy.

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CORRESPONDENCE

(Continued from page 6.)

TRE (John Stiles, mgr.): The Darkest Hour 25-27; good business. Charles K. Champlin opened 29-5 in The Plunger to good house. Plays: Ups and Downs of Life, Out of the Shadow, The Dice of Death, Broken Lives, The Pace that Kills, Wormwood, The Law of the Land, The Hero of Samar. Man of the World 7-9. When Women Love 10-12.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus. mgr.): Maro (magic) pleased good business 1. Sky Farm 7. Girls Will Be Girls (return) 11.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): William Collier in The Dictator Feb. 25: small house. Looping the Loop 29; medium attendance and satisfaction. Girls Will Be Girls (return) 12.

BERLIN.—CLEMENT OPERA HOUSE (J. E. Tolman, mgr.): Newell Dwight Hillis (lecture) 8. U. T. C. 17.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Looping the Loop Feb. 25: good business. Sky Farm 8.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): A Ragged Hero 11. Dockstader's Minstrels 29.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Riggs, bus. mgr.): An Orphan's Prayer Feb. 25-27; good business; co. fair. An Heiress to Millions 28-2 to S. R. O.; usual Sunday evening; co. poor. Bowery After Dark 3-5. The Queen of the White Slaves 6-9. For Her Sake 10-12.
THOMAS J. McALEER.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Wrong Mr. Wright Feb. 25; fair co. and business. What Happened to Jones 26 pleased fair business. Jamnes K. Hackett in The Crown Prince 27 delighted largest audience of season. Neil Burgess in The Off Horse 2, 3; first time on any stage; play bids fair to make a success; business fair. Ezra Kendall in The Vinegar Buyer 7. Frankie Carpenter co. 8-12. The Village Postmaster 14, 15. Ward and Vokes in A Pair of Pinks 17. Shore Acres 18, 19. Sign of the Cross 21-23. Joe Welsh in The Pedler 24. West's Minstrels 25, 26. The Fortune Teller 28-30. Miss Bob White 31-April 2. The Chaperons 4-6.——SAVOY THEATRE (Hutley and Moore, mgrs.): Huntley-Moore Stock co. in Drifted Apart, Arabian Nights, and Frou-Frou 29-5; co. very pleasing and making many friends.——STEEPLECHASE PIER (Giles Clement, mgr.): English Imperial Opera co. in repertoire; indefinite. Mikado 29-5; piece well staged; pleasing fair audiences.——ITEMS: Harry D'Esta, manager of the above theatre, who has been ill for the past three weeks, is now, happily, on the road to recovery. During his illness his son, Harry, Jr., has handled his affairs in a thoroughly commendable manner.—The engagement which James K. Hackett played at this house 27 was notable for several things beside the fact that he drew the banner house of the season. The contract was 22, the city billed 23, the co. played a matinee at the Academy of Music, Philadelphia, Saturday afternoon, leaving on a special train at 6.11 p.m., arriving in Atlantic City at 7.00 p.m., having covered 60 miles in 49 minutes. Curtain rose at the advertised time, 9.00 o'clock, on one of the largest and most representative audiences ever seen in this city. During the performance Mr. Hackett received seven curtain calls, and was finally compelled to make a speech.

TRENTON.—TAYLOR OPERA HOUSE (O. H. Simonds, mgr.): Henry Miller Feb. 20; excellent co.; S. R. O. Claire Kulp appeared as Madeline Fleury in Le Maitre, and was very pleasing to her friends. Wrong Mr. Wright 27 attracted fairly and pleased. A Bunch of Keys 29; small house. The Office Boy, with Frank Daniels, to S. R. O. 1. Andrew Mack failed to attract 2 when he appeared in An Irish Gentleman. Jefferson De Angelis 7. Winchester 8. Earl of Pawtucket 9. At Cripple Creek 11. The Medal and the Maid 12. Frankie Carpenter 14-19.——MISHLER STATE STREET THEATRE (I. C. Mishler, mgr.): The Man Who Dared 25-27; good audiences; business good. Nellie McHenry in M'liss did not do very well 29-2. An Orphan's Prayer 7-9. Si Hopkins 10, 11. Sign of the Cross 12. Kellar 14. Ward and Vokes 15, 16. Master of the Iron Horse 17-19.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): Guy's Minstrels 2; satisfactory performance to topheavy house. Because She Loved 5. Thelma 8. Emmett's Comedy 10-12. Village Parson 17. Clara Turner 21-26.——ITEM: Little Lillian Guy, the eight-year old daughter of G. R. Guy, manager of Guy's Minstrels, made her first appearance on the stage, singing with her father in illustrated songs.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Bennett-Moulton co. Feb. 22-27 pleased large audiences. Plays: Outcasts, A Daughter of the People, Lyndon Bank Robbery, The Belle of Virginia, Shipwrecked, The Strike at Murdock Mills, 'Way Out Yonder, The Working Girl. Thelma 7. Washburn's Minstrels 12. For Her Sake 15.

ASBURY PARK.—PARK OPERA HOUSE (H. Garetty, acting mgr.): The Burglar 2; not up to the standard; business very poor.——ITEM: Basket ball and other local entertainments almost each night in the week, at creap prices, keep the masses from attending the performances at the Opera House.

BRIDGETON.—CRITERION THEATRE (Ed B. Moore, mgr.): The Burglar Feb. 27; fair performance; house fair. Why Women Sin 5. The Sign of the Cross 8. Musical Union Concert 10. The Fatal Wedding 11. At Cripple Creek 26. Irene Meyers Stock co. 28-April 2.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): Bennett-Moulton co. opened Feb. 29-5 in A Daughter of the People to good business. Plays: Outcast of Society, The Belle of Virginia, Shipwrecked, The Lyndon Bank Robbery, The Strike at Murdock Mills, and Out Yonder. The Burglar 10.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, mgr.): Moonshiner's Daughter Feb. 25-27; fair houses; good performance. Martin's U. T. C. 29-2; excellent co.; fair returns. An Heiress to Millions 3-5; opened light, but pleased.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): The Baldwins 29-5 drew good houses and presented a clever entertainment. Corse Payton's Comedy co. 7-12.

NEW YORK.

ROCHESTER.—BAKER THEATRE (John E. Boyle, mgr.): Wedded but No Wife Feb. 29-2; good houses. Zazell and Vernon's Comedians 3-5 pleased good attendance. The Bowery After Dark 7-9.——NATIONAL THEATRE (Max Hurtig, mgr.): The Fortune Teller entertained fine audiences 29-2. Shadows of a Great City 3-5 attracted snug houses and satisfied. Foxy Grandpa 7-9. Only a Shop Girl 10-12.——LYCEUM THEATRE (M. E. Wolff, mgr.): Mrs. Leslie Carter 2-4; large houses. Virginia Harned 9. The Sultan of Sulu 10, 11. J. W. CARRUTHERS.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): It is expected that this theatre will be reopened 7 with a stock co. in The Climbers.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Dare Devil Dorothy was the bill Feb. 25-27; attracted large houses. Boston Symphony Orchestra, with Busoni, played to S. R. O. 29. Hearts Adrift to good business 1, 2. Dockstader's Minstrels 3. The Governor's Son 4, 5. The Way of the Transgressor 7-9.
CHARLES H. PHELPS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Himmelein's Ideal co. did good business Feb. 22-27. Hearts Adrift 29; two good houses. Terry McGovern 2. The Governor's Son 3. Dockstader's Minstrels 4. The Village Postmaster 5. Phelan Stock co. 7-12. West's Minstrels 14. Marie Cahill 15. Howe's Moving Pictures 16.——ITEM: Edith Conover, of Klaw and Erlanger's school, is the guest of her parents here.
GEORGE C. MOON.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Simple Simon Feb. 19 failed to appear. Mason's Ten Nights in a Barroom 23; fair performance, with specialties; good house. A Ragged Hero 2; good performance; big house. New York Day by Day 7. Fast Mail 14.——ITEM: What was without doubt one of the most remarkable performances ever given on any stage was that of A Ragged Hero 2. The two women of the co. were sick in a hotel in Medina under the doctor's care, and Mr. Hall announced this fact to the large audience and told them that the performance would not be up to the standard, owing to their absence, but that they were going to produce the piece, and any one could have their money back if they wanted it. No one went out, and no one could be dissatisfied with the performance. Mr. Hall changed the lines around so that the play went off very smoothly, and no one would have thought anything was wrong but for the absence of the female portion of the co. It was probably the first time that a drama was ever put on without a single woman in the cast. The rearranging of the lines was a clever piece of work, and but for the names on the programme no one could hardly tell the difference. Mr. Hall will finish the week's dates in this manner.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Parsifal Feb. 26, 27; fair but rather disappointed audiences. Mrs. Leslie Carter 29, 1 drew three big houses with Du Barry. A production of great magnitude, in which Belasco's great ability in stage-management was in evidence. William Faversham 2. West's Minstrels 7. Sultan of Sulu 9. Virginia Harned 10. The Country Girl 11.——BASTABLE THEATRE (H. A. Hurtig, mgr.): The Beauty Docton 25-27 pleased packed houses. Shadows of a Great City was well attended and performed 29-2. The Fortune Teller 3-5. Only a Shop Girl 7-9. Foxy Grandpa 10-12.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): New York Day by Day 25-27 attracted well. Zazell-Vernon's Comedians 29-2 amused good houses. Wedded but No Wife 3-5. The Fast Mail 7-9. The Bowery After Dark 10-12.——ITEMS: Fred E. Wright was in town 25-27.—Harry Levy, of this city, was here ahead of Wedded but No Wife 26.—Fred Luescher spent two days here 26, 27.—Mrs. Leslie Carter gave an extra matinee on account of the demand for seats.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.): Chester De Vonde co. Feb. 25-27 in Doomed, Ten Ton Door, The Fatal Kiss, A Drop of Poison, The Bond of Honor, The Bleeding Sapphire; capacity business. The Sign of the Cross 29; fair house. William Faversham in Lord and Lady Algy 1; large house; splendid production. Phelan Stock co. 2-5 in Resurrection, Beware of Men, The Still Alarm, The Planter's Wife, On the Wabash, The Road to Ruin, A Southern Romance, Her Mother's Sin, A Woman's Victory; large business; good satisfaction. The Country Girl 7. Virginia Harned 8. Mamie Fleming 9-12.——AUDITORIUM (E. H. Colburn, mgr.): C. A. Barbour 29; large house. Edythe M. Fuller 10.——ITEM: Piqued at what he considers unwarranted demands of the authorities of Watkins, N. Y., in the matter of supplying his theatre with fire protective appliances, the owner of the Watkins Opera House has announced his intention of converting it into an office building. The change will leave Watkins without a theatre.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.): William Faversham Feb. 25; fair audience. Mildred Holland 26, 27 in The Power of an Empress delighted large audiences; co. good. Virginia Harned 2; fair house. The Sultan of Sulu 7. West's Minstrels 10. Julia Marlowe 11. Village Postmaster 12.——GRISWOLD OPERA HOUSE (M. Reis, mgr.): Zazell and Vernon's Comedians 25-27; good houses. Terry McGovern in The Bowery After Dark 29, 1 pleased. Dockstader's Minstrels 2; full and pleased house. The Darkest Hour 3-5. Paul Revere 7-9. Wedded but No Wife 10-12.——LYCEUM THEATRE (R. H. Keller, mgr.): Dare Devil Dorothy 29-2; co. and business fine. Hearts Adrift 3-5. The Shadows of a Great City 7-9. An Heiress to Millions 10-12. To Die at Dawn 14-16.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Bennett-Moulton co. Feb. 22-27 closed with Shipwrecked, The Lyndon Bank Robbery, In the Sultan's Palace, When Women Love, The Great Mill Strike, and The Working Girl to fair business. Andrew Mack in An Irish Gentleman 29 pleased good house. Mildred Holland 1; good co.; fair attendance. Edward Harrigan in Old Lavender 3; delightful treat; deserved packed house. Neil Burgess 4. Lew Dockstader's Minstrels (return) 5. Himmelein's Ideals 7-12. Julia Marlowe 9. Nat M. Wills 14. John Drew 17. James K. Hackett 19.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Ten Nights in a Bar Room Feb. 11; good house; pleased. Carner Stock co. opened 15-20, presenting first half of week Cast Adrift, Sentenced for Life, A Romance of the South; fair business. Sign of the Cross 27; good co. and house. Phelan Stock co. in Beware of Men 29; fair house. When Johnny Comes Marching Home 1; big house; pleased. The Real Widow Brown 5. New York Day by Day 8. Parsifal 11.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Kelcey-Shannon co. in Sherlock Holmes Feb. 18 drew only fairly and pleased highly. England's Moving Pictures 20; light houses. Summer's Stock co. opened 22-27 in An American Girl to medium business. Plays: Rip Van Winkle, True Irish Hearts, East Lynne, Prodigal Son, Lights of Gotham; drew fairly. Ten Nights in a Bar Room 29; satisfied good house. Martin's U. T. C. 1. The Beauty Doctor 2. A Country Girl 10. Human Hearts 11. Elks' Minstrels (local) 17.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Maude Adams in The Pretty Sister of Jose Feb. 10 pleased full house. Amelia Bingham in Olympe 12; good business. Henry Miller in Man Proposes 15 to capacity. When Johnny Comes Marching Home 27. William Faversham in Lord and Lady Algy 29 pleased large audience. U. T. C. 2 pleased full houses. Virginia Harned 7. A Country Girl 12. John Drew in The Second in Command 14. The Earl of Pawtucket 16. Robert Edeson in Ranson's Folly 17.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Village Parson Feb. 25; good business; pleasing performance. Human Hearts 27; good house; pleasing performance. Aubrey Stock co. opened 29-5 with Toll Gate Inn to S. R. O. Other plays: Devil's Island, The Prince and the Sword, Dangers of Paris, The Fire Patrol, A Child of Fortune, We 'Uns of Tennessee, For Love of a Woman, A Kentucky Romance, Money Mad; co. good. The Fays 7-12. Corse Payton's Comedy co. 14-19.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Himmelein's Ideals Feb. 29-5 opened to S. R. O.; good business prevailed since. Plays first half of week: The Sultan's Daughter, Northern Lights, The Black Flag, The Forbidden Marriage; co. first-class. Rhe Lorraine benefit 8. West's Minstrels 11. England's Indoor Circus 12. New York Day by Day 18. When Johnny Comes Marching Home 24.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee; J. J. Waters, mgr.): Phelan Stock co. Feb. 22-27 opened to S. R. O. Plays: Beware of Men, Still Alarm, Her Mother's Sin, The Planter's Wife, A Southern Romance, The Resurrection, On the Wabash, The Road to Ruin; best repertoire co. here this season. Why Women Sin 29; good co.; fair business. A Country Girl 3. The Beauty Doctor 5. The Silver Slipper 8.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Myrkle-Harder co. Feb. 22-27 closed with The Secret Dispatch, A Naval Cadet, and A Hidden Crime to good business. Mildred Holland in The Triumph of an Empress 29; good business; excellent attraction. Edward Harrigan in Old Lavender 2; crowded house, notwithstanding Lent; highly pleased. Dare Devil Dorothy 4. As You Like It 9. Paul Revere 10. Thelma 12.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): Edward Harrigan in Old Lavender Feb. 23; good business; excellent production. Mildred Holland in The Triumph of an Empress 24; good business; exceptionally good co.. The Fatal Step 26; fair house; not very satisfactory. A Man of the World 2. As You Like It 5. Alvin Joslin 8. The Village Postmaster 9. In Old Virginia 12. When Johnny Comes Marching Home 24.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): Bennett-Moulton co. seemed to please good business 8-13. Painters' Minstrels (local) 16. Simple Simon 20 canceled. When Johnny Comes Marching Home 25; good business. A Man of the World 27 pleased good business. As You Like It 1; fair house; good co. A Country Girl 8. More Than Queen 11. Alvin Joslin 12. Mamie Fleming's co. 14-19.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): Bennett-Moulton co. Feb. 22-27; fair business; co. gave good satisfaction. The Governor's Son 2; excellent co.; good business. A Ragged Hero 5. Summer's Stock co. 7-12 (except 10). The Village Postmaster 10.——ITEM: William Bonelli and Rose Stahl 1 could not reach us on account of being snowbound.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): A Man of the World Feb. 29; good performance; small audience, owing to very severe storm. New York Day by Day 2; fair performance and business.——ITEM: Wallace and Gilmore, of Oswego, N. Y., have surrendered their lease of Memorial Theatre. Burt C. Ohmann, of this city, will manage the theatre the balance of the season.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): William Faversham in Lord and Lady Algy Feb. 24; excellent performance; business good. Shubert Concert Club 29 pleased; business good. Virginia Harned 1; fair business; co. pleased. William Bonelli 3. An English Daisy 4. Julia Marlowe 10. West's Minstrels 12. John Drew 16. Andrew Mack 17.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Bennett-Moulton co. opened Feb. 29-5 with A Daughter of the People; excellent satisfaction to S. R. O. Other plays: The Belle of Virginia, Outcasts of Society, The Lyndon Bank Robbery, Shipwrecked, A Struggle for Life, By the King's Command, The Sultan's Palace, The Working Girl. As You Like It 10.

BINGHAMTON.—BIJOU THEATRE (J. P. E. Clark, mgr.): Himmelein's Ideals in The Great Devereaux Case, The Forbidden Marriage, Hearts of Blue Ridge, Canny's Cross Roads, The Sultan's Daughter, The Black Flag, Eagle's Nest, Northern Lights, Back Among the Old Folks Feb. 15-20 drew good houses. Chicago Stock co. 22-27 opened to capacity.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, res. mgr.): Bennett Moulton co. closed successful engagement Feb. 20, playing to good houses every night; satisfaction. Plays: A Daughter of the People, The Belle of Virginia, The Lyndon Bank Robbery, Shipwrecked, Outcasts of Society, A Struggle for Life. Mildred Holland 3.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): Clara Turner Stock co. Feb. 20; satisfaction. When Johnny Comes Marching Home 22; big house, pleased audience. Chicago Stock co. 29-5. Real Widow Brown 8. New York Day by Day 14. Winchester 16. Bunch of Keys 19. Wilbur Opera co. 21-24. Peck's Bad Boy 26. U. T. C. April 2.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): William Faversham in Lord and Lady Algy Feb. 26; medium audience; fair performance. A Fatal Step 27; good attendance; poor performance. Hamilton College Athletic and Musical Entertainment 2; large audience; pleased. An English Daisy 3; good attendance; good presentation. Human Hearts 4, 5.

WEEDSPORT.—BURRITT OPERA HOUSE (J. R. Palmer, mgr.): Cinematograph Feb. 10, 11; small but well pleased audieuces. Simple Simon 15; good house; best of satisfaction. Ten Nights in a Bar Room 25; very good co.; fair business. New York Day by Day 29; very good co.; fair business.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): New York Day by Day Feb. 19; satisfaction to large audience. A Fatal Step 29; pleasing performance; fair house. Ten Nights in a Bar Room 5. A Wife's Mistake 9. When Johnny Comes Marching Home 21.

HUDSON.—ELKS' THEATRE: Edward Harrigan in Old Lavender 1; excellent performance; good business. The Runaway Wife 3; fair house enjoyed interesting play. The Forest Mystery and Comedy co. 8, 9.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): Parsifal Feb. 29; good house. New York Day by Day 1; fair business. As You Like It 2; light attendance. The Beauty Doctor 3; good business. U. T. C. 7. West's Minstrels 8.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Mildred Holland in The Triumph of An Emperor Feb. 25; capacity; good co.; satisfaction. Summer Stock co. opened 29-5; good house; poor co. As You Like It 7. Village Postmaster 8.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Huntley-Moore co. 3-5 canceled. Miss Bob White 9. Peck's Bad Boy 11. Two Little Waifs 14. Quinlan and Wall's Minstrels 15. Night Before Christmas 23.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Dare Devil Dorothy 3; good house. A Man of the World 4; fair business. An English Daisy 5 pleased good houses. Bennett-Moulton co. 7-12 (except 11). Village Postmaster 11. Andrew Mack 15.

OWEGO.—WILSON OPERA HOUSE (James J. Walker, mgr.): Theatre was entirely destroyed by fire at an early hour on the morning of Feb. 28; origin unknown. Mr. Walker says theatre will be rebuilt and ready for business next season.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): A Man of the World Feb. 25; light business. Why Girls Leave Home 27; fair business. Parsifal 3. Peggy from Paris 4. New York Day by Day 5.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): In Old Virginia Feb. 18 failed to appear. The Moonshiner's Daughter 22; small house; well pleased. A Ragged Hero 4.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Alvin Joslin 7; god co.; fair house. A Ragged Hero 9. When Woman Loves 12. In Old Virginia 17.

OGDENSBURGH.—OPERA HOUSE (Charles S. Hubbard, mgr.): The Beauty Doctor Feb. 29; fair business; co. fair. An English Daisy 2 pleased fair audience. Herrmann the Great 15.

WHITEHALL.—MUSIC HALL (Henry C. Jillson, mgr.): A Wife's Mistake Feb. 29; co. and business fair.——STATE ARMORY: Ben Franklin Concert co. 25 pleased good business.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clarence Robinson, mgr.): Edward Harrigan 4. National Stock co. 7-12 (except 8). Thelma (return) 15. When Women Love 19.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.): Pauline (hypnotist) Feb. 24-27 to S. R. O.; satisfactory performance. Human Hearts 7.

CLYDE.—OPERA HOUSE: Wallace and Gilmore surrendered their lease 1. As there is no manager, the house will remain dark for the present.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Pauline (hypnotist) Feb. 18-23; splendid business.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): As You Like It Feb. 29; good performance; poor business.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): Human Hearts Feb. 29; good co.; fair business. Faust April 6.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman, lessee; George Schreiner, treas.): At Cripple Creek 1; fair business. Pauline (hypnotist) 7-12.

BATH.—CASINO OPERA HOUSE (C. A. Shultz, mgr.): Ten Nights in a Barroom Feb. 9. In the Kingdom of Fairyland 19.

FORT PLAIN.—FRITCHER OPERA HOUSE (Nelson Smith, mgr.): Human Hearts 1; good house; fair performance.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): A Man of the World 2; excellent satisfaction to very good business.

MALONE.—OPERA HOUSE (Charles H. Putnam, mgr.): England's Moving Pictures 1; good co.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): English Moving Pictures 5.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Human Hearts 9.

NORTH CAROLINA.

DURHAM.—ACADEMY OF MUSIC (Burroughs and Kramer, mgrs.): Germaine Feb. 24; performance good; business fair. Damon and Pythias 4.——DURHAM OPERA HOUSE (W. F. Freeland, mgr.): Lyman Twins in At the Races 25; performance fair; full house. Knowles (hypnotists) 1-6; performances good; business fair.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): A Friend of the Family Feb. 23; good house; high class audience. Helen Grantley in The Palace of the King 27 pleased good house. Haverly's Minstrels 5. King Dodo 7. The Storks 8.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. H. Hill and Sons, mgrs.): Black Patti 2 pleased good audience. Damon and Pythias 7. Barlow and Wilson's Minstrels 15.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): In the Palace of the King 3. Peck's Bad Boy 4.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Erik of Sweden Feb. 22; poor co.; good business. Gentleman of France 25 canceled. Fatal Wedding 26 canceled. Are You a Mason 29; good co. and business. The Man from Sweden 1. Alberta Gallatin in Ghosts 5. Paul Gilmore in The Mummy and the Humming Bird 8.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): The Fatal Wedding Feb. 27; fair business; pleased. Are You a Mason 2. A Man from Sweden 4. Ghosts 8. The Eternal City 9. Paul Gilmore 10. Rose Coghlan 18. Howard Kyle 23.

OHIO.

URBANA.—MARKET SUARE THEATRE (Frank McAdams, mgr.): Stetson's U. T. C. Feb. 25; big matinee, good night house; costumes worn in specialties finest ever seen here in Tom show. More than Queen 1 to good house; charming performance. Owing to William Humphrey being summoned home to his dying mother and Annie Sutherland's illness through husband's death, William J. Romain and Bessie Humphreys played star parts elegantly. For Her Children's Sake 7. The Rivals 15.——ITEMS: Ed Espy, who plays Uncle Tom with the Stetson show, made his first appearance before his home people and received an ovation.—Will Beecher joined the Tom show here to play George Harris.—William Hammer, the author of a number of successful "coon" songs, died 27 at St. Paris. His wife took the remains to New York.—Josephine Carmas and Elizabeth Gillespie have joined the More Than Queen co.—George Moatz, the clown, visited his old home here.—Thomas McIntosh, one of the comedians with The Smart Set co., was stricken with paralysis on the train as the co. was en route from Indianapolis to Columbus, and died at St. Paris. His remains were brought here and prepared for burial. He leaves a widow, who is in London with Williams and Walker. The deceased, aged sixty-four, was one of the leading colored comedians in the country. On his body was found a $5,000 insurance policy and $670 in cash. He was a Shriner, K. P. and Elk. He was the second colored comedian to meet sudden death in St. Paris. W. H. McGOWN.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Ben Hur Feb. 25-2; capacity houses; well pleased. Under Southern Skies 4, 5. Henry Irving 9. Frank Daniels 15. English Grand Opera (Henry W. Savage's) 16.——PARK THEATRE (G. P. Burrows, mgr.): Charity Nurse 25-27; pleasing show to good business. King of Detectives 29-2; thrilling show; business big. Wedded and Parted 3-5. At the Old Cross Roads 7-9.——ITEM: Council is about to pass an ordinance prohibiting speculating in theatre tickets.
LUCIEN A. SOWARD.

YOUNGSTOWN.—PARK (Joseph Weber, mgr.): McFadden's Flats opened Feb. 29; good attendance; pleased fairly well; special matinee 22 was to S. R. O. Amateur night performances Friday continue to furnish plenty of amusement. The Rays 14.——OPERA HOUSE (Peter Rice, mgr.): A Thoroughbred Tramp 29; poor house. West's Minstrels 1; small attendance; good attraction. Peggy from Paris 2; fine audience; co. excellent. Irish Pawnbrokers 3. The Silver Slipper 4.——ITEMS: Depositions have been taken in Philadelphia, Columbus and Chicago in the divorce case in which John H. Williams, actor, is plaintiff and Lydia Williams is defendant. The case will soon be heard in this city. Mr. Williams formerly lived here and was the husband of Bettina Girard.—The name of Eugene Rook, former manager of the Opera House here has again been suggested by Republican friends as their choice for Mayor.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Clay Clement missed railroad connection and did not reach here in time for performance of The New Dominion Feb. 25, disappointing a large audience. The Earl of Pawtucket 26 (Elks' benefit); delighted large house. Katzenjammer Kids 27; two large houses. Under Southern Skies 1; good business and performance. For Her Children's Sake 2; small house; co. and performance fair. The King of Detectives 4, 5. Bertha Galland 7. Rose Coghlan 8. Quincy Adams Sawyer 12. Vogel's Minstrels 13. Why Girls Leave Home 19. Breadman Kane co. [illegible]. Alberta Gallatin 24. Through the Centre of the Earth 28. Amelia Bingham 29.

AKRON.—NEW COL[illegible] (M. Reis, prop.): Peck's Bad Boy [illegible] satisfied fair business. Peggy from Paris 29, [illegible] large house. Human Hearts 5. Mrs. Langtry in Mrs. Deering's Divorce 10. The Silver Slipper 12.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): Young Tobe Hoxie 25-27; satisfied medium attendance. A Homespun Heart 29-2; co. very good; business [illegible]. Why Girls Leave Home 3-5. The Minister's Daughters 7-9. King of Detectives 10-12. Night Before Christmas 14-16.

ZANESVILLE.—THE WELLER (W. S. England, mgr.): A Homespun Heart Feb. 27; two fair houses. Earl of Pawtucket 1 delighted large audience. Young Tobe Hoxie 2. Volunteer Organist 8. York State Folks (return) 9. Legally Dead 11.——ITEM: Marie Petton, of The Earl of Pawtucket co., while arranging her hair before the performance at Zanesville, O., 1, burned her hand so severely that she was forced to go through the performance with her hand bandaged and in a sling.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Marie Cahill in Nancy Brown Feb. 25: highly pleased representative house. American Hobo 27; very light co. to small house. Peggy from Paris 1; excellent performance; full house. Josh Spruceby 2; two performances; good co. Simple Simon 15. Beauty Doctor 16. German Stock co. in William Tell 17. Old Plantation 19. Adelaide Thurston 21. Convict's Stripes 23. The Old Cross Roads 25.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): Shore Acres Feb. 23; excellent business and performance. Quinlan and Wall's Minstrels 27; fair house. A Hoosier Girl 9. Quincy Adams Sawyer 17.——ITEM: The Mortons and James McGuire assisted in the performance given for the benefit of the stage hands at the Great Southern, Columbus, O., 18.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): The Earl of Pawtucket Feb. 27 did not draw as attraction deserved; performance first-class. Human Hearts 2.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Rogers Comedians 22-24. Plays: Roanoke, A Happy Tramp, A Spring Chicken; fair houses and attraction. Hoosier Girl 2. Volunteer Organist 9.

JACKSON.—CRESCENT OPERA HOUSE (Guy Ruf, mgr.): Gross-Lyall co. closed Feb. 22-24 to fair crowd. Katzenjammer Kids 9.——GRAND OPERA HOUSE (F. M. Stevenson, mgr.): Creed's Comedians 25-27. Plays: Brains vs. Money, Monte Cristo, His Better Half, Paradise Valley; good co. and business. Mary Emmerson in His Majesty and the Maid closes at Ironton 1; date here 5 canceled.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Peck's Bad Boy Feb. 24; full house; good show. Human Hearts 29; fair house; excellent co. Two Merry Tramps 2. My Friend from Arkansaw 4. Legally Dead 8. Hoyt's Burlesquers 11. The Old Plantation 12. Jule Waters in A Thoroughbred Tramp 16. The Game Keeper 18. Creed's Comedians 22-28.

IRONTON.—THE MASONIC (B. F. Ellsberry, mgr.): The Hoosier Girl Feb. 24 pleased small house; co. very good. The Minister's Son 26; fair house; splendid performance. Mary Emerson in His Majesty and the Maid 1 gave satisfaction to fair audience. The Little Homestead 3. Arizona 8. Katzenjammer Kids 11. Hello, Bill 18.——ITEM: His Majesty and the Maid co. closed season here.

STEUBENVILLE.—GRAND (W. R. Lipps, mgr.): A Thoroughbred Tramp 1; fair co. Irish Pawnbrokers 2; fair co. Earl of Pawtucket 3; co. and performance excellent. Sam T. Jack 5. Herbert Kelcey and Effie Shannon 8. Miss Bob White 10. York State Folks 11. The Game Keeper 12. Human Hearts 21. In Convict Stripes 30. The Little Homestead 31.

ASHTABULA.—AUDITORIUM (M. R. Williams, mgr.): Through the Centre of the Earth Feb. 16; good co.; fair business. Miss Bob White 20; good co.; good business. Hello, Bill 22; fair co.; poor business. Sign of the Cross 23; good co.; fair business. Why Women Sin 26; good co.; fair business. England's Moving Pictures 2. Irish Pawnbrokers 7.

MARIETTA.—AUDITORIUM (Seipeh and Best, mgrs.): A Thoroughbred Tramp Feb. 24; fair co.; pleased. Little Homestead 8.——THEATRE (L. M. Luchs, mgr.): Fred Wright's Comedians 29-5 canceled. Kelcey and Shannon in Sherlock Holmes 10. Fatal Wedding 16 canceled. The Rivals 21. Foxy Grandpa 26 canceled.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Earl of Pawtucket Feb. 26; co. and performance fine; thoroughly appreciated by small audience. John Drew in The Second in Command 29; excellent co. and performance to large patronage. Bertha Galland in Dorothy Vernon of Haddon Hall 4. The Old Plantation 5.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, mgr.): Roger's Comedians Feb. 25-27; fair business. Plays: Roanoke, A Spring Chicken, Hi Hubbard, A Happy Tramp. The Earl of Pawtucket 27; splendid co.; fair house. Two Merry Tramps 5. The Volunteer Organist 7. York State Folks 10.

ATHENS.—OPERA HOUSE (Isaac W. Slaughter, acting mgr.): Quincy Adams Sawyer 9. The Game Keeper 24. Holden Brothers 28-30.——ITEM: C. T. Crippen and I. W. Slaughter will join Robinson Brothers' Circus April 1 at Cincinnati to go on advance car No. 1.

MOUNT VERNON.—STRUBLE THEATRE (H. L. Bowers, mgr.): Peck's Bad Boy Feb. 24; ordinary co.; poor house. Hilda Tucker Stock co. 26, 27; fair business and co. Young Tobe Hoxie 1 delighted small house. Sam T. Jack's co. 4. Wood and Ward 7.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): The Irish Pawnbrokers Feb. 26; vulgar performance; displeased fair audience. Two Merry Tramps 1. The Hoosier Girl 7. Adelaide Thurston 14. At the Old Cross Roads 24. Sam Jones 25.

UPPER SANDUSKY.—NEW AUDITORIUM (Dr. R. N. McConnell, prop. and gen. mgr.): Quinlan and Wall's Minstrels 1; good performance; fair house. Uncle Josh Spruceby 4. The Old Plantation 14. Simple Simon 19.

CANAL DOVER.—BIG FOUR OPERA HOUSE (Beiter and Cox, mgrs.): Irish Pawnbrokers Feb. 27; big house; good performance. Two Merry Tramps 3. The Old Plantation 11. Game Keeper 17. Katzenjammer Kids 21.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Katzenjammer Kids Feb. 24; fair house and performance. Alphonse and Gaston 1; fair business; pleased. Under Southern Skies 2. Adelaide Thurston in Polly Primrose 5. The Rivals 14.

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): Legally Dead Feb. 24 pleased fair house. Stetson's U. T. C. 26; fair performance; large house. Homespun Hearts 7. Simple Simon 17. Pickings from Puck 18.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Quinlan and Wall's Minstrels Feb. 29 pleased fair house. Sam T. Jack's Burlesquers 2 pleased light house. More Than Queen 4. A Homespun Heart 8.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): Quinlan and Wall's Minstrels Feb. 26; excellent performance; capacity. For Her Children's Sake 27; good performance and business. Young Tobe Hoxie 5. Quincy Adams Sawyer 8.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, mgr.): Vaugh (hypnotist) Feb. 29; light business. Peck's Bad Boy 1; fair business; good attraction. Irish Pawnbrokers 4. The Hoosier Girl 5.

NORWALK.—GILGER THEATRE (W. J. Gilger, mgr.): Alphonse and Gaston Feb. 26; good business. Quinlan and Wall's Minstrels 5. York State Folks 7. Silver Slipper 15.

LIMA.—FAUROT HOUSE (E. F. Maxwell, mgr.): Sam T. Jack's Burlesquers Feb. 29; good house; miserable performance. For Her Children's Sake 10. Mason and Mason 11. Mr. Jolly of Joliet 14 canceled.

GREENFIELD.—OPERA HOUSE (H. L. O'Brien, mgr.): Gross-Lyall National Stock co. Feb. 25-27; fair business. Plays: Hearts of Gold, Suwanee River, A True Kentuckian; satisfaction.

PORTSMOUTH.—GRAND OPERA HOUSE (Harry C. Gordon, mgr.): His Majesty and the Maid 3 canceled. Young Tobe Hoxie 4. Arizona 7. Katzenjammer Kids 8. Hoosier Girl 12.

ST. MARYS.—GRAND OPERA HOUSE (H. G. McLane, mgr.): Stetson's U. T. C. 5. Why Girls Leave Home 17. Simple Simon 29. Monte Cristo April 7. Harry Shannon 11. Trixie Monroe 22.

BRYAN.—JONES OPERA HOUSE (Aaron Jones, mgr.): Younger Brothers Feb. 19 Canceled. A Happy Tramp 20 canceled. Ten Nights in a Bar Room 3. Stetson's U. T. C. 9. Caught in the Web 16.

CARROLLTON.—GRAND OPERA HOUSE (Kemerer Brothers, mgrs.): An American Hobo 1; small house; poor performance and co. Charles Bayard Mitchell 7.

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): More than Queen Feb. 29 drew fair audience; performance ordinary. Adelaide Thurston in Polly Primrose 11.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Near the Throne Feb. 26 canceled. Under Southern Skies 2. Light House Robbery 22. Simple Simon 24. The County Fair 30.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Colonel Hans, lecturer, Feb. 25 pleased fair audience.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): Arizona 5. Quincy Adams Sawyer 18. The Game Keeper 2[illegible].

DELAWARE.—CITY OPERA HOUSE ([illegible] and King, mgrs.): Irish Pawnbrokers Feb. 24 [illegible] house and performance. [illegible]

BOWLING GREEN.—[illegible] THEATRE (J. F. Hutchi[illegible]): [illegible] Banjo and Mandolin Club April [illegible].

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): For Her Children's Sake Feb. 26; fair business; good co. Young Tobe Hoxie 3.

MANSFIELD.—MEMORIAL OPERA HOUSE: Alphonse and Gaston Feb. 25. Tobe Hoxie 29; excellent co.; poor business.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): The Old Plantation 2 pleased small audience.

FREMONT.—OPERA HOUSE (Heim and Haney, mgrs.): Quinlan and Wall's Minstrels 4. Mason and Mason 10.

CADIZ.—OPERA HOUSE (E. M. Brown, mgr.): An American Hobo 2; fair business; pleasing performance. Legally Dead 7. A Little Homestead April 4.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (Debonair Club, lessee; Fred W. Langhorst, mgr.): U. T. C. 4.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): Indian Maids Feb. 29 to good business.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Next Door 21.

NEWCOMERSTOWN.—CITY OPERA HOUSE (E. C. Crater, mgr.): The Spinster's Return 7.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Stetson's U. T. C. 12.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): Stater's Madison Square Theatre co. Feb. 21-28. Plays: Uncle John, Won by Waiting, Told in the Hills, In the Shadow of a Crime, A Lie of Honor, An Irish-American, A Woman of Society; did a banner week. Albert Taylor Stock co. 6.

SHAWNEE.—OPERA HOUSE (Becker Brothers, mgrs.): Holden Stock co. Feb. 25-27. Plays: The Chain of Destiny, Nobody's Claim, The Denver Express; fair performances and business. Faust's Minstrels 3. A Breezy Time 4. Andrews Opera co. 5.

GUTHRIE.—BROOKS OPERA HOUSE (J. M. Brooks, mgr.): Eight Bells Feb. 26, 27; house sold out; good show; well pleased. Andrews Opera co. 2.

OREGON.

PENDLETON.—FRAZER'S THEATRE (K. J. Taylor, mgr.): Olympic Opera co. Feb. 22 in Said Pasha; small house; co. fair. Howard Kyle in Rosemary 25; good house; excellent co. The Bostonians in Robin Hood 3. U. T. C. 4.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): The Kilties Feb. 19 pleased small audience. Down by the Sea 20 delighted fair business. Olympia Comic Opera co. 26, 27. Richard-Pringle Minstrels 2. Stetson's U. T. C. 12. Eli Perkins 18.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, mgr.): Stetson's U. T. C. 2.

PENNSYLVANIA.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Irene Myers co. Feb. 22-27; excellent satisfaction to very good business. Plays: The Heart of Colorado, The Little Brigadier, On the Stroke of Twelve, The Two Orphans, A Great Temptation, The Counterfeiters, Man to Man, The King of Detectives, and War on Women. Culhane and Chace Minstrels 29; two very fair audiences. Robert Mantell 1; large and fashionable audience; excellent performance. Sign of the Cross 8. Jefferson De Angelis in The Toreador 9. The Earl of Pawtucket 10. Rose Melville 11.——ITEM: Charles Reichard, scenic artist of the Irene Myers co., entertained Mr. and Mrs. Myers, Irene Myers, and several members of the co. at the home of his parents, this city, after the performance 26.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Robert Mantell in The Light of Other Days Feb. 27; good business; satisfactory performance. William Faversham 3. Andrew Mack 5. Mildred Holland 7, 8. The Medal and the Maid 9. Jefferson De Angelis 10. Viola Allen 12.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Martin's U. T. C. 25-27; big business; pleased; good co. Her Only Sin 29-2; satisfactory performance; good houses. The Eleventh Hour 3-5. Chester De Vonde 7-12.——DIXIE'S (Henry F. Dixie, mgr.): Peck's Bad Boy 22-24; excellent business; pleased. Child Slaves of New York 25-27; good co.; fair business. George Ober in The Wrong Mr. Wright pleased big business 29-2. At Cripple Creek 3-5. An Orphan's Prayer 10-12.——NEW ARMORY (Harry Brown, mgr.): Nordica 7.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): Corse Payton Comedy co. Feb. 22-27; very successful week. Dainty Paree Burlesquers 29 failed to appear. Frank Daniels in The Office Boy 3 pleased large audience. The Earl of Pawtucket (Press Club Benefit) 4. When Johnny Comes Marching Home 5. The Fatal Wedding 7. A Bunch of Keys 8. Uncle Hez 9. Clara Turner co. 10-12. Buried at Sea 14. James K. Hackett 15. Kellar 16. The Country Girl 17.——ITEMS: Bonnie Maginn replaced Eva Tanguay in the Frank Daniels Opera co. at Annapolis, Md. 29, and Susanne Halpeen takes the place of Violet Halls.—John B. Peoples went to New York 2 to book attractions for Woolworth Roof-Garden, the season of which will open May 2.—It is expected that the public sale of Fulton Opera House 8 will attract many managers here on that day.

LEWISTOWN.—TEMPLE OPERA HOUSE (H. A. Felix, mgr.): White's Faust Feb. 25; poor performance to light house. Foreign Bells Burlesquers 27; S. R. O.; performance to hot for this staid old town; ordered cut by the Mayor, who was present at the performance; audience not pleased at the cut. Underwood Stock co. 3-5. Dainty Paree 7. London Gaiety Girls 10. Robert B. Mantell 11. Buried at Sea 12. Brandon and Courtney Stock co. 14-16. Smith and Ash Minstrels 19. Fatal Step 21. Haverly's Minstrels 23.——ITEM: Manager Hoyt claims that his partner, Mr. Hayes, absconded from Greensburg, Pa., with the co.'s funds, amounting in all to about $200, leaving the show without salaries or money to get to the next town.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): When Reuben Comes to Town Feb. 25; poor performance; light house. Marie Cahill in Nancy Brown 26; strong attraction; crowded house. Why Women Sin (return) 27; very light business. Real Widow Brown 29; small audience. West's Minstrels 2; small business. Silver Slipper 7. The Irish Pawnbrokers 8. Peck's Bad Boy 9. The Beauty Doctor 10. Virginia Harned 11. Sultan of Sulu 12.——MAJESTIC THEATRE (William J. Sell, mgr.): Only a Shop Girl 25-27; well received; crowded houses. Why Girls Leave Home 29-2. More than Queen 7. Hello, Bill 8, 9. The Minister's Daughters 10-12.——ITEM: The management of the Majestic will put on a stock co. for the coming Summer, commencing in May.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Miss Bob White Feb. 26 good business; co. excellent. When Reuben Comes to Town 2. Frank Daniels in The Office Boy 5. Robert Mantell in The Light of Other Days 10. Quincy Adams Sawyer 12. York State Folks 16. At the Races 17. Looking for a Wife 22. Jeffersons in The Rivals 23. The Irish Pawnbrokers 24. A Chinese Honeymoon 26. The Volunteer Organist April 1.——GRAND OPERA HOUSE (Harry Beeson, mgr.): Human Hearts 25; fair business; co. good. London Gaiety Girls Burlesque 27 pleased good business. The Game Keeper 1. A Royal Slave 7. Oriental Burlesquers 9.

HARRISBURG.—NEW LYCEUM THEATRE (Reis and Appel, owners; Joseph Frank, local mgr.): Shore Acres Feb. 27; good attendance; well pleased audience. Herbert Kelcey and Effie Shannon in Sherlock Holmes 2; meritorious co.; good business; pleased. Frank Daniels 4. The Earl of Pawtucket 5. The Medal and the Maid 7.——GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Uncle Hez to good business at popular prices 26; pleased. The Fatal Wedding 27; good business. New Fast Mail 29; large house; pleased. A Desperate Chance 1; usual good business; pleased. Innocent Maids 2; good business. A Bunch of Keys 4, 5.

EASTON.—ABLE OPERA HOUSE (William K. Detweiler, mgr.): Neil Burgess in The County Fair Feb. 27; excellent business; clever co. Kelcey and Shannon in Sherlock Holmes 29; attendance light; very good performance. Frank Daniels in The Office Boy 2; did banner business of season. Earl of Pawtucket 7. Jefferson De Angelis 8. Viola Allen 10. The Medal and the Maid 11.——ITEMS: The papers severely criticized Frank Daniels for cutting two important numbers from his performance 2.—A new asbestos curtain has been hung at this theatre.—Manager Detweiler's house, in regard to fire extinguishers and preventives, is up to date.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Sign of the Cross Feb. 24; fine attraction; good house. Josh Spruceby 25; rank show; light business. Oriental Burlesquers 26; vulgar performance; half house entirely male sex. Charles Myers co. 29, 1 in Through the Breakers, The Moonshiners; good business and satisfaction. Myers co. 2-5. Joseph Kennedy co. 7-12. Hello, Bill 14. Sam T. Jack 16. Irish Pawnbrokers 17.——ITEM: H. B. Tiedman, prominently associated with When We Were Twenty-one, is now managing When Reuben Comes to Town.

CONNELLSVILLE.—THEATRE (Fred Robbins, mgr.): Foreign Belles Burlesque co. Feb. 25; crowded house; poor performance. Little Egypt Burlesquers 1; good performance to capacity. Watson's Orientals 8. Next Door 12. Cutter-Williams 14-19.——COLONIAL THEATRE (Colonial Theatre Co., lessees; George S. Challis, mgr.): Human Hearts 24; poor house; good performance. Miss Bob White 27; excellent performance to packed house. The Game Keeper 29; fair performance; poor business. Sherlock Holmes 4. Why Women Sin 8. Thoroughbred Tramp 10.

BEAVER FALLS.—LYCEUM THEATRE (S. Hamauer, mgr.): Shore Acres Feb. 22; co. good to S. R. O. A Dangerous Woman 23; co. poor; small business. The Irish Pawnbrokers 29; good co.; big business. The Night Before Christmas 2. A Thoroughbred Tramp 8. Robert Sherman 8. Miss Bob White 12. Human Hearts 15. Robert Mantell 16. York State Folks 17.——SIXTH AVENUE THEATRE (Velock and Rohrkaste, mgrs.): Foreign Bells 22, 24; co. and business fair. Webster's Oriental Burlesquers 2. Sam T. Jack's 11.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, mgr.): Shore Acres Feb. 24; good show; fair business. The Fatal Wedding 25; show and business fair. Rose Melville in Sis Hopkins 26; good show; fair business. White's Faust 27; poor co.; fair house. The Crystal Slipper 1; fair co.; S. R. O. Emma Bunting in The Lady from Laramie and To Be Buried Alive 2. When Reuben Comes to Town 4. Kelcey and Shannon in Sherlock Holmes 5. London Gaiety Girls 7. A Thoroughbred Tramp 8.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Sis Hopkins Feb. 27; large, enthusiastic audience. Emma Bunting co. 29-5 in The Princess of Patches, The Lady from Laramie, To Be Buried Alive, A Daughter of the South, Nobody's Claim, The Dixie's Land, The Boy from London, The Angel of Red Canyon; good business. The Silver Slipper 2; S. R. O. Sherlock Holmes 7. London Gaiety Girls 8. A Thoroughbred Tramp 9. Queen of the White Slaves 10. Mrs. Langtry 12.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Dilger-Cornell co. closed week of poor business Feb. 27; co. weak. Plays last half of week: Resurrection, A True Kentuckian, Enemies for Life, The Dice of Death. Bennett-Moulton co. opened 1-5 with A Daughter of the People to S. R. O. Outcasts of Society and Shipwrecked also drew big houses. Robert B. Mantell in The Light of Other Days 7. Winchester 10. Mildred Holland 11. A Bunch of Keys 12.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, mgr.): Myers Stock co. Feb. 22-27 in Through the Breakers, The Moonshiners, For Honor's Sake, Beyond the Line, A Ragged Hero, The Heart of Colorado; co. fair; business good. A Royal Slave 1 drew good business; excellent performance. London Gaiety Girls 4. The Game Keeper 5. Miss Bob White 8.——CITY OPERA HOUSE (E. H. Sackville, mgr.): London Gaiety Girls 26 failed to appear. The Orientals 5.

GREENSBURG.—KEAGGY THEATRE (Frank Good, mgr.): Watson's Orientals 11.——ST. CLAIR THEATRE (Frank Good, mgr.): A Royal Slave Feb. 27 pleased fair house. Silver Slipper 29; crowded house; performance fair. When Reuben Comes to Town 3. A Thoroughbred Tramp 7. Robert B. Mantell 9. An American Hobo 12. York State Folks 14. Quincy Adams Sawyer 15. Miss Bob White (return) 16. Thomas E. Shea 18, 19. The Storks 23. Morrison's Faust 25.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): The Moonshiner's Daughter Feb. 29; attracted fair house; performance good. A Fatal Step 5. When Reuben Comes to Town 14. Buried at Sea 17.——ITEM: Mr. and Mrs. Teddy Vissard, members of The Moonshiner's Daughter co., while in this city were the recipients of a telegram advising them of the birth of a son to their daughter, Mrs. Earl Dickey, at Cleveland.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Cook-Church Stock co. closed Feb. 21-26 with East Lynne, Romeo and Juliet, Rough Rider's Romance, Dice of Death; good business and co. Oriental Burlesquers 29; fair performance; topheavy house. When Reuben Comes to Town 1 pleased good house. A Thoroughbred Tramp 2; fair co.; poor house. King Dramatic co. 7-12.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Miss Bob White Feb. 25; full house at advanced prices; pleased. Vogel's Minstrels 27; two satisfactory performances to big business. Night Before Christmas 29; very good performance. The Game Keeper 3. London Gaiety Girls 5. Murray and Mackey 7-12. Robert Mantell 14. The Little Homestead 18. Elks' Minstrels 22, 23. Burke and McCann co. 28-April 2.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, mgrs.): Thomas Shea Feb. 22-27. Plays last half of week: Voice of Nature, Richelieu, Man-o'-War's Man, Slaves of Sin, The Bells, The Hunchback's Daughter, Hell Gate; big attendance; pleased. White's Faust 5.——ITEM: James Wall, manager of Thomas Shea, received word that his mother died in Boston last week. He attended the funeral.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): Her Only Sin Feb. 22; good business; very good performance. The County Fair 25; fair business. Irene Myers co. 29-5; very good business. Plays first half of week: The Heart of Colorado, On the Stroke of Twelve, The Counterfeiters, A Great Temptation, The Two Orphans. Bennett-Moulton Stock co. 7-12 (except 10). When Johnny Comes Marching Home 10.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (James J. Quirk, mgr.): Her Only Sin Feb. 26; co. good; business good. A Break for Liberty 27; good business; poor co. The Fatal Wedding 1; co. and business good. Mildred Holland in The Triumph of an Empress 10. Ward and Vokes in A Pair of Pinks 18. When Reuben Comes to Town 19.——HERSKER'S NEW THEATRE (Harry Knaublauch, mgr.): The Governor's Son 29 to capacity; co. good.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): Uncle Hez Feb. 27; fair co.; poor business. Conroy and Mack 29-5; poor business; co. very poor. Plays: The Lights of Gotham, A Debt of Honor, A Woman's Love, The Price of Shame, For Love's Sake, A Game of Strategy, A False Friend, A Young Girl Saved. When Johnny Comes Marching Home 7. Sign of the Cross 11. Real Widow Brown 12.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Uncle Josh Spruceby Feb. 27; good business; pleased. James Kennedy co. 29-5. Plays first half week: Sheridan Keen, Detective, A True Irish Gentleman, Rosedale. J. W. Carner Stock co. 10-12. The Night Before Christmas 14. The Irish Pawnbrokers 18. York State Folks 22. Mildred Holland 26. Quincy Adams Sawyer 29.

PITTSTON.—NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Henry Miller in Man Proposes Feb. 25; excellent co. and performance; large audience. Robert Mantell in The Light of Other Days 2. Fast Mail 5. Mildred Holland (return) 9. Jefferson De Angelis 11.——LYRIC THEATRE (H. J. Sinclair, res. mgr.): Conroy and Mack's Comedians 7-12.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): At Cripple Creek Feb. 26; good business; good production. The Old Plantation 27; large audience. Why Women Sin 2. West's Minstrels 3. Carner Stock co. 7-9. Hello, Bill 10. Side Tracked 11. The Irish Pawnbrokers 14. A Royal Slave 19. Miss Bob White 21. Our New Minister 25.

BRADFORD.—NEW BRADFORD THEATRE (Fred H. Marcille, mgr.): The Sign of the Cross Feb. 26; good performance; excellent business. At Cripple Creek 27 pleased two fair houses. Why Women Sin (return), to medium attendance. The Country Girl 4. The Beauty Doctor 7. The Silver Slipper 9. Quinlan's Minstrels 10. Side Tracked 12.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): Conroy and Mack Feb. 25-27 pleased good houses. Plays: The Lights of Gotham, A Game of Strategy, A Woman's Love, The Price of Shame. Next Door 29; large house. Quincy Adams Sawyer 18. Lyman Twins 25. The Irish Pawnbrokers April 5. The Fast Mail 15.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Shore Acres Feb. 26 to capacity; fine performance. When Johnny Comes Marching Home 3. Fatal Wedding 5. Her Fatal Step 9. Sign of the Cross 14. Mildred Holland in The Triumph of an Empress 17. Quincy Adams Sawyer 24.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): Little Egypt's Gaiety Burlesquers Feb. 25; good patronage; disappointed. Innocent Maids Burlesque co. 29 drew paying house; pleased. Edwards Stock co. 26, 27 failed to appear. A Bunch of Keys 1; medium business; satisfied. Uncle Hez 10. Lyceum Course 11. Sign of the Cross 12.

NORRISTOWN.—GRAND OPERA HOUSE (C. J. Carpenter, res. mgr.): Robert B. Mantell in The Light of Other Days pleased fair audience. A Bunch of Keys 27; good business; co. good. Dilger-Cornell co. 29-4. Plays first half of week: The Silver Dagger, A Struggle for Wealth, The Minister's Brother, Deadwood Dick; good business.

CORRY.—ARMORY: Hill and Elmore's Moving Pictures and Vaudeville 2, 3; big business.——ITEM: Carpenters and other workmen are waiting patiently for break in the weather, so that they can get to work remodeling hall into theatre; as yet no work has been started.

ROCHESTER.—THEATRE (W. D. Campbell, lessee and mgr.): Night Before Christmas 1; large audience; pleased. Oriental Burlesquers 2; fair business; poor performance. A Thoroughbred Tramp 4. Legally Dead 5. The Game Keeper 8. Sam T. Jack's Burlesque co. 10.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): A Wife Wanted Feb. 27; poor co. and business. The Innocent Maids 1 pleased male audience. London Belles 3 failed to appear. Over Niagara Falls 8. Culhane, Chace and Weston's Minstrels 21. Gayety Girls 23.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): Her Only Sin Feb. 24 pleased large house. A Break for Liberty 25; big business. White's Faust 2; large audience. The Fatal Wedding 3. Sign of the Cross 4. Robert B. Mantell in The Light of Other Days 5.

TITUSVILLE.—VERBECK THEATRE (T. L. Hobart, mgr.): Camilla Reynolds in As You Like It Feb. 22; fine production; light business. Sign of the Cross 25; average show; fair house. When Reuben Comes to Town 26 pleased good house. Meyers Stock co. 7-12.

SHARON.—MORGAN GRAND OPERA HOUSE (T. S. Morgan, mgr.): Cook-Church Stock co. Feb. 29-5 opened in An Actor's Romance, pleasing good house. Robert B. Mantell 2; medium house; satisfactory performance. Wrong Mr. Wright 4. Dilger-Cornell co. 7-12.

MT. CARMEL, PA.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Stevens Minstrels Feb. 27 canceled. Sign of the Cross 2; good show and business. When Johnny Comes Marching Home 4. Real Widow Brown 8. The New Minister 18. Quincy Adams Sawyer 26. Sam T. Jack 29.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, mgr.): Four Cohans Feb. 25; pleasing performance; fair business. Side Tracked 29; poor business. Other plays: Gypsy Jack, The Power of Love, East Lynne, Romeo and Juliet, A Rough Rider's Romance. Peck's Bad Boy 7. Sam Jack Burlesquers 12.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Chester De Vonde co. Feb. 29-5; business good; performance well received. Plays: Fatal Kiss, Doomed, and Bond of Honor. Rose Melville in Sis Hopkins 7. Innocent Maids Burlesque co. 9. Fatal Wedding 10. Sign of the Cross 11.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): Sign of the Cross 3 to S. R. O.; most fashionable audience of season. White's Faust 4; good business; performance satisfactory. Winchester 12. Quincy Adams Sawyer 28. Sam T. Jack's 31.

CARBONDALE.—OPERA HOUSE (G. W. Lowder, mgr.): Mamie Fleming Feb. 22-27 closed to successful business. Robert Mantell 29; good business; fine performance. Fast Mail 3. Mildred Holland 4. Phelan Stock co. 7-12.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, mgr.): The Innocent Maids Feb. 25 pleased big house. Foreign Bells 26 took well. When Reuben Comes to Town 5. Robert B. Mantell 8. Charles Wolf in Hamlet 10. Miss Bob White 19.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Human Hearts Feb. 26; very good performance to fair house. London Gaiety Girls 3. The Game Keeper 4. Miss Bob White 7. Why Women Sin 11. Murray and Mackay Stock 14-18.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): Professor Gaunaleau (magician) Feb. 25 pleased large house. Vogel's Minstrels 26 greatly pleased large audience. A Royal Slave 2. A Thoroughbred Tramp 11. Johnstown Flood 14.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): When Reuben Comes to Town Feb. 29; good business; poor co. Peck's Bad Boy 1-5. Parsifal 7. Silver Slipper 10. The Night Before Christmas 12. Beauty Doctor (return) 14.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, mgr.): Josh Spruceby Feb. 29; satisfactory business and co. The Night Before Christmas 3. Peck's Bad Boy 8. Quinlan and Wall's Minstrels 9. Simple Simon 12. Sam T. Jack 15.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, mgr.): Maynard Stock co. Feb. 22-7; poor business; poor co. Peck's Bad Boy 7 canceled. Guy Brothers Minstrels 8. At Cripple Creek 11. Uncle Hez 24.

POTTSTOWN.—GRAND OPERA HOUSE (C. M. Vanderslice, mgr.): A Bunch of Keys Feb. 26; moderate business; fair co. A Desperate Chance 2; good business. Innocent Maids 5. When Johnny Comes Marching Home 8.

LANSFORD.—OPERA HOUSE (King and Barron, mgrs.): A Break for Liberty Feb. 24; very large house; pleased. Fatal Step 3. A Bunch of Keys 10. White's Faust 24. Quincy Adams Sawyer 31.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.): Break for Liberty Feb. 29; good house; pleased. May Parker Concert co. 1 delighted large audience. White's Faust 8.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; George T. Spang, mgr.): Innocent Maids 3. Bunch of Keys 7. The Fatal Wedding 8. When Johnny Comes Marching Home 9.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, mgr.): Her Only Sin Feb. 27 to S. R. O.; good co. At Cripple Creek 10. A Bunch of Keys 11.

BROWNSVILLE.—THREE TOWNS THEATRE (Robert Graham, mgr.): The Game Keeper 2; good business; excellent performance. Why Women Sin 9.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): A Bunch of Keys 2; large and appreciative audience. Faust 7. At the Races 22.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, mgr.): Topsy-Turvy Feb. 27; good business. The Sign of the Cross 10. Uncle Hez 18.

BELLEFONTE.—GARMAN'S OPERA HOUSE (William Garman, mgr.): Next Door Feb. 27; poor exhibition to fair house.

PUNXSUTAWNEY.—OPERA HOUSE (C. W. Park, mgr.): Johnstown Flood 1. Next Door 4. The Royal Slave 5.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): A Royal Slave Feb. 26; fine performance to big business.

MERCER.—THEATRE: As You Like It Feb. 26; excellent co.; pleased big house. Chicago Lady Entertainers 4.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): England's Moving Pictures 3; small house. Parsifal 8.

LEHIGHTON.—OPERA HOUSE (Hank and Keat, mgrs.): Break for Liberty Feb. 23; co. good; large house. A Fatal Step 4.

BUTLER.—LYNDORA THEATRE (J. J. Frank, mgr.): Vogel's Minstrels Feb. 29; excellent performance; fair business. Why Women Sin 4.

CARLISLE.—OPERA HOUSE (William H. Bretz, mgr.): Uncle Hez 1; good performance and business.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Why Women Sin 3.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, mgr.): Why Women Sin 7.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): A Wife's Mistake 12.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Held by the Enemy Feb. 29-5 to good houses. Stock co. in The Private Secretary 7-12.——MUSIC HALL (Charles Lovenberg, mgr.): 28, Sunday evening concert to S. R. O.; Carrie Nation chief attraction.——ITEMS: Manager Lovenberg has had asbestos curtains placed in Keith's Theatre and Music Hall.—The death of Owen B. Dailey is regretted by friends in this city and Providence, where he was well known to the theatrical profession.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Othello Feb. 25; fine performance; deserving better house. Virginia Harned 27; fair house; excellent production. Girls Will Be Girls (return) 1 pleased fair audience. How Old Is Ann 3. A Chinese Honeymoon 5. Nance O'Neill 7. The Fays 8-12.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): How Old Is Ann 1; poor house. Texas Steer 3. County Fair 5. Girls Will Be Girls 7.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Under Southern Skies Feb. 27 was enjoyed by two good houses.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Wrong Mr. Wright 10.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, mgr.): Helen Grantley in In the Palace of the King Feb. 29; large audience; pleasing performance. Peck's Bad Boy 1 to S. R. O.; performance fair. Haverly's Minstrels 4. The Parish Priest 19.——ITEM: The Tenth Annual Music Festival, which is given under the auspices of the Converse College Choral Society, will be bigger and better this year than ever before. The dates announced are April 27, 28, 29.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): A Friend of the Family Feb. 25; pleasing performance to fair house. In the Palace of the King 26; large and pleased audience. Haverly's Minstrels 3. King Dodo 4. The Storks 7.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): Haverly's Minstrels 1; fair business; performance satisfactory. King Dodo 2; good house; much pleased. The Storks 4.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Ole Olson 1. Royal Slave 19, 20.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): King Dodo Feb. 24 pleased packed house. Haverly's Minstrels 25; satisfactory performance; fair house. The Storks 26; house and performance good. Ethel Barrymore in Cousin Kate 27; excellent co.; full house. Grace Van Studdiford in Red Feather 1; star and co. excellent; delighted packed house. Amelia Bingham 2. Rose Coghlan 4. The Night of the Fourth 5. Harry Beresford 7. Lewis Morrison 8. David Higgins 10. Gagnon and Pollock Stock co. 11, 12.

NASHVILLE.—THE VENDOME (W. A. Sheetz, mgr.): Grace Van Studdiford in Red Feather Feb. 29 to large and pleased audience. Rose Coghlan 1; fair houses. Wells-Dunne-Harlan Musical Comedy co. 2-4. Lewis Morrison 5. Harry Beresford 7. The Runaways 8. Ethel Barrymore 10.——GRAND OPERA HOUSE (Mrs. T. J. Boyle, mgr.): Boyle Stock co. in The Christian 29-5; drawing very large and pleased audiences. A Man's Enemy 7-12.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Haverly's Minstrels Feb. 24 pleased light house. The Storks 25 drew fair audience; satisfaction. Ethel Barrymore 26; packed house; audience delighted. Amelia Bingham 2. Rose Coghlan 5. A Girl from Dixie 8. Bertha Galland 9. The Runaways 10. Gagnon-Pollock co. 14-17. Florodora 18.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfield, mgrs.): The Chaperons Feb. 23; fine performance to large business. Rose Coghlan 29. Lewis Morrison in Faust 4. The Runaways 7. Kersand's Minstrels 8. Columbus Stock co. 10-12. Sadie Martinot in His Excellency the Governor 17.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, mgr.): Ten Nights in a Bar Room Feb. 24; good house; ordinary performance. Rose Coghlan 3.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Andrew Robson in Richard Carvel Feb. 24, 25; fair; light attendance. The Wizard of Oz 26, 27 pleased large house. Homer Davenport 2. Florodora 3. Valley Forge 4. His Excellency the Governor 5, 6. Tim Murphy 7, 8. The Telephone Girl 10. Zig-Zag Alley 13, 14. Weary Willie Walker 15. Four Cohans 19, 20. Lost River 21. Bertha Galland 23. Marie Fountain co. 27-April 1.——EMPIRE OPERA HOUSE (W. A. Lane, lessee and mgr.): Harry Stubbs co. 7.——ITEM: Bert and Johnnie Swor, with The Wizard of Oz, formerly resided in this city, and were shown many attentions during their two days' stay here.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): Harry Beresford in The Professor's Love Story Feb. 22 delighted fair audience; excellent co. Spooner Dramatic co. 23-25 in Resurrection, Nell Gwynne, and Dr. Jekyll and Mr. Hyde; business light. Otis Thayer in Sweet Clover 26 pleased large house. Richard Carvel 27; fair house; good performance. Wizard of Oz 29. Florodora 2. The Girl and the Judge 5.——THE EMPIRE (Harry Corson Clarke, mgr.): What Did Tompkins Do 22-27; fair business. Betsy 29-5.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): Spooner Stock co. Feb. 15-18 pleased large house. Plays: Resurrection, Dr. Jekyll and Mr. Hyde, Nell Gwynne, and Tobias Creig. Prince of Tatters 20 delighted crowded house. Wizard of Oz 24; big business; fine production. Sweet Clover 29. At Valley Forge 1. Sadie Martinot 3. Tim Murphy 4. Florodora 5.

DALLAS.—THEATRE (George Anzy, mgr.): At Valley Forge Feb. 23; very select audience. Sadie Martinot in His Excellency the Governor, 24, 25; her next visit here will crowd house. The Runaways 26, 27; amused crowded houses. New Eight Bells 1. Tim Murphy 2. Al. H. Wilson 3. In Sweet Clover 4. Telephone Girls 5.

CLEBURNE.—BROWN'S OPERA HOUSE (John C. Brown, mgr.): A Runaway Tramp Feb. 26 pleased large attendance. Della Pringle Comedy co. 29-5.——ITEM: Professor Chon's Orchestra (local organization) is rendering some up to date music, adding greatly to the pleasure of the patrons of our cozy little Opera House.

FORT WORTH.—GREENEWALD'S OPERA HOUSE (Phil W. Greenewald, mgr.): Faust's Minstrels Feb. 22 to well filled house; performance pleasing. The Wizard of Oz, presented first time here, 23 to S. R. O. The Runaways 24, 25; full house; pleasing performance. At Valley Forge 27; fair business.

BEAUMONT.—KYLE (E. M. Weiss, mgr.): Sweet Clover Feb. 24; good house and performance. Grau Opera co. in The Wizard of the Nile, El Capitan, and Isle of Champagne 26, 27; good houses; satisfactory performances. Florodora 29 drew well; performance fair. Richard Carvel 1. Wizard of Oz 3.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Frust's Minstrels Feb. 24 to good business; surprisingly good performance. At Valley Forge 25; good business; pleased. Sadie Martinot in His Excellency the Governor 26; fair house; deserved much better.

TEXARKANA.—HARDIN OPERA HOUSE (J. M. Drake, mgr.): Head Waiters Feb. 22; excellent co.; fair business. Weary Willie Walker 24; poor co.; light business. The Telephone Girl 25; medium performance; fair house. Tim Murphy 26; fine co.; pleased. Al. Wilson 27; good co.; full house.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): Grau's Comic Opera co. Feb. 21-24 in El Capitan and Wizard of the Nile; satisfactory performances; fair attendance. Spooner Dramatic co. 25-28; fair business. Andrew Robson in Richard Carvel 29. Florodora 1. Wizard of Oz 2.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, mgr.): The Prince of Tatters Feb. 22 pleased good house. Sadie Martinot in His Excellency the Governor 23; fair house. At Valley Forge 29. Sweet Clover 2.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): The Runaways Feb. 23; performance very pleasing; big business. Wizard of Oz 25; S. R. O. Richard Carvel 26; big business. Sweet Clover 27; fair business.

GAINESVILLE.—BROWN'S OPERA HOUSE (Fred Frasher, mgr.): The Telephone Girl 1; good co.; pleased fair audience; high-class specialties. Katherine Kidder 3 canceled. Weary Willie Walker 7. Sweet Clover 8. Jack Taylor co. 21-26.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): The Telephone Girl Feb. 26; fair house; disappointed. Al. H. Wilson 29. Tim Murphy in A Bachelor's Romance 1.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Wizard of Oz Feb. 22; packed house; satisfaction. Valley Forge 26; good show; small business.

PITTSBURG.—OPERA HOUSE (Hess and Golberg, mgrs.): Wizard of Wall Street Feb. 16; poor business and co. Where is Cobb 15. Ed Andrews' Opera co. 23.

NACOGDOCHES.—OPERA HOUSE (Ingraham and Wolfsiefer, mgrs.): Dark.——ITEM: Stanford Brothers' Minstrels (under canvas) Feb. 25; poor performance to capacity.

THURBER.—OPERA HOUSE (A. H. Miller, mgr.): Runaway Tramp Feb. 29; co. good; large, well pleased audience.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, mgr.): Willie Wallsar 17. The Little Christian 29.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): The Telephone Girl 2. Albert Taylor Stock co. 17-19. Georgia Camp Meeting co. 23.

MARSHALL.—OPERA HOUSE (Livingston and Dahmer, mgrs.): Richard Carvel 3.——ITEM: Alleen's New Orleans Minstrels (under canvas) 3.

DENTON.—WRIGHT'S OPERA HOUSE (V. E. Flow, mgr.): The Telephone Girl 4.

MEXIA.—OPERA HOUSE (I. H. Kamsler, mgr.): The Telephone Girl changed date from 3 to 16.

HONEY GROVE.—OPERA HOUSE (A. P. Henderson, mgr.): Jack C. Taylor co. 10-12.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): A Chinese Honeymoon Feb. 22-24 to capacity. Florence Roberts in Zaza and The Frisky Mrs. Johnson 25-27 to packed houses.——GRAND THEATRE (Jones and Hammer, mgrs.): Sun's Minstrels 22-24; very good houses; co. above average.——ITEM: Electric sheets have been installed in new switch board at the Salt Lake.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, mgr.): Warde and James in Julius Caesar Feb. 25 to S. R. O. Ward and Wade's Minstrels 27 to large house; very good co.; pleased. Florence Roberts in Sapho and Gioconda (return) 29, 1.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Sun's Minstrels Feb. 25; splendid satisfaction to big house. Circumstantial Evidence 9. Barlow's Minstrels 17. A Girl from Sweden 21. Down by the Sea 23.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Marks' Dramatic co. (return) Feb. 29-5; crowded houses; co. and specialties of merit. Archie Boyd in Joshua Whitcomb 17. Stetson's U. T. C. 26. Lew Dockstader's Minstrels 30.——ITEM: Mrs. Walker, ever having the welfare and comfort of her patrons in mind, is making many improvements in the house—new fire escapes have been added, new stage settings and other additions are being made. The management is already booking many strong attractions for the coming season and, as of old, the standard of the house is being kept right in the front line.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Marks' Dramatic co. Feb. 22-27; best satisfaction of any repertoire co. here this season. Plays: The Duke's Daughter, Crimes of London, The Three Musketeers, Mabel Heath, and A Soldier's Daughter.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Boston Ladies' Symphony Orchestra Feb. 22 pleased large house. A Ragged Hero 8.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Edward Harrigan Feb. 29 pleased good house. When Women Love 15.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Stetson's U. T. C. 19. Lovers' Lane 24.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shields, mgr.): Amelia Bingham in Olympe Feb. 26, 27; excellent co.; good business. Girl from Dixie 29; performance very good; large business. Black Patti 1; business and performance fair. Shore Acres 9. Ezra Kendall in The Vinegar Buyer 11.——THE GRANBY (Otto Wells, mgr.): Busy Izzy 29-5 to capacity; excellent performances. The Little Outcast 7-12.

RICHMOND.—ACADEMY OF MUSIC (Thomas G.

Leath, lessee; Charles W. Rex, mgr.): Amelia Bingham in Olympe Feb. 24, 25; excellent co.; fair business.——BIJOU THEATRE (Jake Wells, mgr.): Charles I. McKee, bus. mgr.): A Little Outcast 29-5 pleased large business. Busy Izzy 7-12.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; C. W. Rex, mgr.): A Girl from Dixie 2; large and well pleased audiences. Shore Acres 11. Kara Kendall 12.——BIJOU THEATRE: A Little Outcast 29-5; business and performance good. Busy Izzy 7.

ROANOKE.—ACADEMY OF MUSIC (Thomas Leath, lessee; Allen Jenkins, mgr.): Black Patti Troubadours Feb. 26 pleased fair audience. Amelia Bingham in Olympe 29; excellent performance to good house. A Girl from Dixie 4. Lyman Twins in At the Races 5.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): The Girl from Dixie 1 pleased fair audience. Shore Acres 7. Kara Kendall 9 In the Palace of the King 10. King Dodo 11. Haverly's Minstrels 12.

CHARLOTTEVILLE.—AUDITORIUM (J. J. Leterman, mgr.): The Girl from Dixie 4. Jules Grau Opera co. 9. King Dodo 12. Charles B. Hanford in The Taming of the Shrew 16. The Storks 18.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): Black Patti's Troubadours Feb. 27; fair house; pleased. King Dodo 4. Haverly's Minstrels 15.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Damon and Pythias 1; good play; fair house; well pleased. Why Women Sin 11.

SOUTH BOSTON.—HILL'S OPERA HOUSE (Hill and Tredway, mgrs.): Damon and Pythias 3. Ralph Bingham 7. Lyman Twins 11. Why Women Sin 18.

SUFFOLK.—CITY HALL THEATRE (Lloyd and Dennis, lessees and mgrs.): Lyman Twins in At the Races 2. Why Women Sin 16.

WASHINGTON.

TACOMA.—THEATRE (Calvin Heilig, mgr.): The Mummy and the Humming Bird (return) Feb. 21. Daniel Sully in The Chief Justice 23; play well received by good audience. The Bostonians 27, 28 in Robin Hood and The Serenade; well patronized and, of course, applauded.——LYCEUM (Dean B. Worley, mgr.): Slaves of the Mine 21-23; well presented; business fair.——ITEM: Elks gave minstrelsy 22 to an overflowing house, with a banquet in the evening with 375 plates.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Shay Opera co. Feb. 22, 23 was delayed by train wreck and did not arrive until 23; presented Il Trovatore 23; good co.; light business. Paul Gilmore in The Mummy and the Humming Bird 24; good production; fair attendance. The Eternal City 26, 27; well presented by capable co.; large business.——AUDITORIUM (Harry C. Hayward, mgr.): Daniel Sully 23, 26; good performance; large attendance.

NORTH YAKIMA.—LARSON'S THEATRE (K. Fournier, mgr.): Paul Gilmore in The Mummy and the Humming Bird Feb. 23; excellent performance; fair business. Ten Nights in a Bar Room 29. The Bostonians 1. Erik of Sweden 4. Murray and Mack 9.

COLFAX.—RIDGEWAY THEATRE (Lennox and Larkin, mgrs.): Alberta Gallatin in Ghosts Feb. 19; fair business; excellent co. Shay Opera co. 26. Ten Nights in a Bar Room 2. Ward's Minstrels 8. U. T. C. April 1.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Heilig and McCabe, lessees; R. J. Nixon, mgr.): Olympic Opera co. in Said Pasha Feb. 23 to fair business; co. good. Ten Nights in a Bar Room 1. The Bostonians in Robin Hood 2.

BELLINGHAM.—BECK'S THEATRE (A. C. Senker, mgr.): The Bostonians in Robin Hood and Serenade Feb. 20; business fair; performances fair. Daniel Sully 27.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): The Silver Slipper Feb. 25; S. R. O.; largest house of season. Harris-Parkinson co. opened a week's engagement in Slaves of the Orient to excellent business 29. Other plays: In Sunny Tennessee, Rip Van Winkle, In Old Alabama, A True Kentuckian, The Scout, and The Minister. Vogel's Minstrels 8. Arizona 10.——ITEM: H. A. Wickham joined Silver Slipper co. as acting manager at Zanesville, O., 20. Snitz Edwards succeeded Thomas J. Keogh in leading comedy part with Silver Slipper at Charleston, W. Va., 25.

WHEELING.—COURT THEATRE (E. B. Franshelm, mgr.): Silver Slipper Feb. 27; good business. Earl of Pawtucket (return) 2; business fair. John Drew 5. Ben Hur 7-12.——GRAND OPERA HOUSE (Charles A. Feinler, mgr.): Night Before Christmas 25-27; good business. Murray and Mackey 29-5, opened to S. R. O. Plays: Blue Grass of Old Kentucky, His Mother's Sin, Just Before Dawn, Dublin Bay, Captain Hearne, U. S. A. Quinlan and Wall's Minstrels 7-9. Volunteer Organist 10-12.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): Cutter and Williams Stock co. opened Feb. 26-5 in A Man of Mystery to S. R. O. Other plays: Resurrection, Dr. Jekyll and Mr. Hyde; co. pleased. Over Niagara Falls 10. Howard Dorset co. 14-19 canceled. The Fatal Wedding 30.——MANNINGTON OPERA HOUSE (J. M. Barrack, mgr.): Cutter and Williams Stock co. 7-12. The Little Homestead 15. Legally Dead 17. Mr. Jolly of Joliet 19. Lyman Twins 22. The Moonshiner's Daughter 25.

PARKERSBURG.—CAMDEN THEATRE (W. E. Kemery, mgr.): Silver Slipper Feb. 26 to S. R. O. A Hoosier Girl 27 pleased fair audience. Kelcey and Shannon in Sherlock Holmes 11. The Rivals 19.——AUDITORIUM THEATRE (W. E. Kemery, mgr.): Vogel's Minstrels 4. Van Dyke-Eaton co. 7-12. Over Niagara Falls 14. Katzenjammer Kids 17. Next Door 19.

ST. MARYS.—AUDITORIUM (James A. Oldfield, mgr.): W. B. Patton in The Minister's Son Feb. 27; good business; splendid performance and co. Vogel's Minstrels 3. The Little Homestead 9. Hello, Bill 16. Lyman Twins in At the Races 23. Through the Centre of the Earth 31.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Damon and Pythias Feb. 24; fair crowd; good performance. A Wife Wanted 29; small house; poor performance. Uncle Hez 2; good house; audience pleased. The Minister's Son 5. Over Niagara Falls 9.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): Harris-Parkinson Stock co. Feb. 25-27 in The Bondman, Secret Enemy, The Scout; pleased crowded houses. The Girl from Dixie 5. Lyman Twins in At the Races 10.

MORGANTOWN.—SWISHER'S THEATRE (H. L. Swisher, mgr.): Vogel's Minstrels Feb. 25; good performance; pleased S. R. O. Minister's Son 2. Quincy Adams Sawyer 11. At the Races 15. The Little Homestead 16. Mr. Jolly of Joliet 23.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, mgr.): Russell's Comedians in A Soldier's Sweetheart, A Woman's Power, My Uncle from New York, Feb. 27-2; pleased small houses.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): The Hoosier Girl 3 deserved better business. Hilda Tucker 4-6.

FAIRMONT.—GRAND OPERA HOUSE (J. E. Powell, mgr.): Over Niagara Falls 11. Mr. Jolly of Joliet 19. The Rivals 22. Chinese Honeymoon 25.

WISCONSIN.

APPLETON.—THEATRE (J. A. Hawes, mgr.): Holden Stock co. Feb. 22-24; fair co.; good business. Braunig Stock co. opened in How Hopper Was Side Tracked 29-2; very good co.; full house.——ITEM: Amy Dale, formerly with The Burgomaster, is spending a few weeks with her parents in this city, after which she will join the Fay Templeton co., of New York, in their trip abroad.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Braunig Stock co. Feb. 26-28 in How Hopper Was Side Tracked, A Woman's Honor, Nick Carter the New York Detective; popular prices; good business. Willis Stock co. 6-12; popular prices. Pabst Theatre Stock co. (German) 13. A Montana Outlaw 16. David Harum 17.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Long Stock co. Feb. 20-28 closed to fair business. The Two Sisters 28 canceled. Jeffersons in The Rivals 8. Orpheum Show 13. In the Heart of Maryland 15. 'Way Down East 19. Wedded and Parted 20.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Holden Comedy co. Feb. 25-28 pleased full houses. Gertrude Coghlan 3 failed to appear. Gorton's Minstrels 6. Creatore's Band 8. David Harum 11. A Montana Outlaw 13.

NEENAH.—THEATRE (William C. Wing, mgr.): Montana Outlaw Feb. 27; play good. Seigel-Meyer co., under auspices Ladies' Federated Clubs, 2; performance fine. Florence Stone 10. David Harum 15. Missouri Girl 18. 'Way Down East 26.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Yon Yonson Feb. 28; fine business; S. R. O.; pleased. For Mother's Sake 6. Florence Stone in Resurrection 7.

BARABOO.—GRAND OPERA HOUSE (F. E. Shults, mgr.): Dorrman-Daniels co. Feb. 24-26 in 'Neath Southern Skies, An American Widow, Through the Rockies; business and co. poor. Uncle Josh 22.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): Gorton's Minstrels Feb. 26 pleased good business. A Montana Outlaw 3. Braunig Stock co. 10-12.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Peck's Bad Boy Feb. 27 pleased good business. Weary Willie Walker 7. Midnight Express 9. Fatal Wedding 12. Paul Gilmore 17.

WAUPACA.—CITY OPERA HOUSE (Walter Secor, mgr.): Gorton's Minstrels Feb. 25 pleased large house. A Montana Outlaw 2.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Earl Doty co. Feb. 25-27 in A Daughter of the South, Faust, Stricken Blind. Creatore's Band 7.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): David Harum Feb. 29; full house; audience very well pleased.

MERRILL.—BERARD OPERA HOUSE (Charles Quinn, mgr.): Gorton's Minstrels Feb. 29; co. and house good. A Montana Outlaw 7.

MARINETTE.—SCOTT OPERA HOUSE (D. J. Robson, mgr.): Willis Stock co. 3-6.

WYOMING.

CHEYENNE.—TURNER HALL THEATRE (Paul Bailey, mgr.): Sun's Minstrels 2. Florence Roberts 3 canceled.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): Sun's Minstrels Feb. 29. The Goblins 11. Circumstantial Evidence 15.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Sun's Minstrels 1. Florence Roberts 3. McFadden's Flats 28.

CANADA.

HAMILTON, ONT.—GRAND OPERA HOUSE (Whitney and Small, props.; A. R. Loudon, mgr.): Wilbur Opera co. Feb. 8-13 to good business entire week; general satisfaction at popular prices. Pittsburgh Orchestra 15; splendid concert to big business. Francis Wilson in Erminie 18, 19; two first-class performances to capacity. A Ragged Hero 20; two fair performances to good business. A Man of the World 22, 23 opened to good business. George Grossmith 24; fair performance and business. Marie Cahill in Nancy Brown 27; first-class performance; large and well pleased audience; production well staged; co. capable. Lover's Lane 29, 1; two fair performances to good business. A Country Girl (return) 2; packed house. Whitewashing Julia 3. Peggy from Paris 5.——ITEM: George K. Henry, late of the Sleepy King, is home on the sick list.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): W. R. Dalley Stock co. in Captain Impudence, Ferncliffe, Feb. 23-27; fine performances; good business.——ITEMS: Charlotte Townsend, leading lady of Dalley Stock, closed her engagement with the co. 27. Miss Townsend intended returning to New York 3, but a badly sprained ankle will prevent her. May Nannary has joined the co. and will assume the leading roles.—John L. Carleton, K. C., of St. John, N. B., a former MIRROR correspondent, brother of Will Carleton, stage manager of The Silver Slipper co., and the author of the Irish drama, More Stoned Against Than Stoning, and several other plays, and well and favorably known to many members of the profession, was on 28 appointed by the Canadian Government a judge.

LINDSAY, ONT.—ACADEMY OF MUSIC (Fred Burke, mgr.): A Ragged Hero Feb. 22 pleased crowded house. Wilbur Opera co. 24, 25; good performances and business. Operas: La Mascotte, The Bohemian Girl. Lovers' Lane 11. Wills Brothers 18, 19.——ITEM: The Wilbur Opera co. were in a smashup on G. T. R. at Kingston Junction about 18. The following were hurt: Miss Hunt, Miss Brown, and Mr. Thomas.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Scottish Concert, under auspices of local St. Andrew's Society, Feb. 25; large and appreciative audience. Wills Comedy co. in Two Old Cronies and In Atlantic City 2, 3. Whitewashing Julia 4. Lovers' Lane 5. Aubrey Stock co. 7-12. Wilbur Opera co. 14-16.——ITEM: A Country Girl co. was booked for 1, but did not arrive, owing to the railroad being blocked by snow.

ST. CATHARINES, ONT.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): A Man of the World Feb. 24; excellent co.; pleased small audience. Wills Musical Comedy co. 25-27. Plays: At Atlantic City, Two Old Cronies, Sweet Sixteen; fair co. to poor business. Lovers' Lane 29; fair co. and business. Svengali, hypnotist, 1-5.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Two Little Waifs drew fair business Feb. 25-27. Quebec Symphony Orchestra drew large and fashionable audience 29. When Women Love 3-5. The Burgomaster 7-9. The White Slave 10-12. Zezell-Vernon Comedians 14-16. Lovers' Lane 17-19.

VANCOUVER, B. C.—OPERA HOUSE (E. R. Ricketts, mgr.): The Bostonians in The Serenade Feb. 19 to S. R. O. The Eternal City 20; S. R. O. The Chief Justice 26. Pollard's Lilliputian Opera co. 29-5. Howard Kyle 7. Eric of Sweden 9. Gordon-Shay Opera co. 15, 16.——PEOPLE'S THEATRE (Carl Berch, mgr.): Silver King 22-27. The Stowaway 29-5.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): Fisher and Gilmore Stock co. Feb. 17-19; good co.; excellent business. McGill Glee Club 20. Mark Brothers 22-24. Comstock Dramatic co. 25-29 in A Woman's Revenge, The Defense, Under Two Flags; excellent business; mediocre co.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (F. C. Johnson, mgr.): Wills Opera co. Feb. 22-24 in Atlantic City, Sweet Sixteen, Two Old Cronies; good houses; performances fair. Wilbur Opera co. 29-2 in La Mascotte, Bohemian Girl, Chimes of Normandy. Sam Marks co. 7-12.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): An English Daisy Feb. 29, 1; excellent performance; crowded houses. The Burgomaster 10, 11.——GRAND OPERA HOUSE (E. J. Birdwhistle, mgr.): When Women Love 29-2; satisfactory performance; business good. A White Slave 7-9.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): Shipman's Comedians Feb. 26, 27. Fatal Wedding 29, 1. The Man from Sweden 2, 3. Are You a Mason 4, 5.——ITEM: Stage employes of Winnipeg held their annual concert and ball Feb. 23.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): Mrs. Williams' Concert (local) Feb. 29; good business.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Jerry from Kerry 18. Baynard Stock co. 21-26.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, mgr.): Dalley Stock co. opened Feb. 29 in Fatal Wedding; S. R. O.; people turned away; excellent performance. Edwina Paul, child actress, made pronounced hit. Sweet Lavender 2.

GALT, ONT.—SCOTT'S OPERA HOUSE (J. D. Eagan, mgr.): George Grossmith Feb. 26; good house; pleased. A Ragged Hero 27; fair house and performance. Wills Comedy co. 4, 5.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Henry Clarke's Specialty co. Feb. 25; very unsatisfactory; poor business. George Grossmith 1. Hello, Bill 3.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): Aubrey Stock co. Feb. 29-5; opened to S. R. O. in Devil's Island. The Burgomaster 12. Lovers' Lane 14.

BERLIN.—OPERA HOUSE (C. E. Moyer, mgr.): A Ragged Hero Feb. 26; fair performance; small house. Marks Brothers 29-5; clever co.; good houses. Plays: Just Before Dawn, East Lynne, An Irish Artist.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Lovers' Lane 2; fair performance and business. U. T. C. 10. Wilbur Opera co. 18.

MATTERS OF FACT.

Charles Balsar, the talented young actor, formerly of Chicago, delivered an interesting address on "The Drama and Practical Stage Training" at the Auditorium Recital Hall, Chicago, on Feb. 20, before the dramatic pupils of the Chicago Conservatory and Hanshaw School of Opera and Drama. The large class of stage aspirants in attendance was greatly pleased and encouraged by Mr. Balsar's original talk. Mr. Balsar was graduated from this institution a number of years ago, and has met with notable success in the profession. He has been in some of the best companies for several seasons and is now leading man with The Minister's Daughters.

The Willis Stock company includes Ernest Willis, Fred Hour, Louis Dean, Jack E. Magee, Harry Cornell, Arthur Verner, Warren Crossman, Annette Marshall, Teresa A. Dale, Marie Harcourt, Hattie Bernard Chase, and Patsy Millar, with Russell Holdenben in advance.

Gus Hill's Happy Hooligan company (Western) has had a most remarkable season. On the early Southern trip the business proved enormous. The Coast trip was continually prosperous. At the California Theatre, San Francisco, Happy drew more than $7,000 on the week. At Spokane all records were broken in 11 years. The season has been so far most pleasing. Barbara Burns, of the chorus, was compelled to close at Helena on account of sickness and went direct to her home in Portland, Me. There have been two weddings during the trip among the Hooliganites, and another is about to take place, as Manager Dolson believes very much in showing his company a good time, especially on such occasions. Walt Leslie and two assistants heralded the coming of Happy. Each week the company has been getting ten MIRRORS direct from the New York office.

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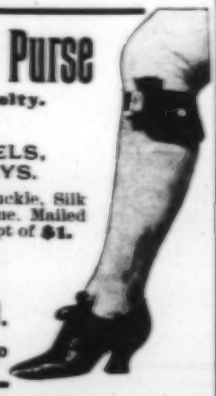

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